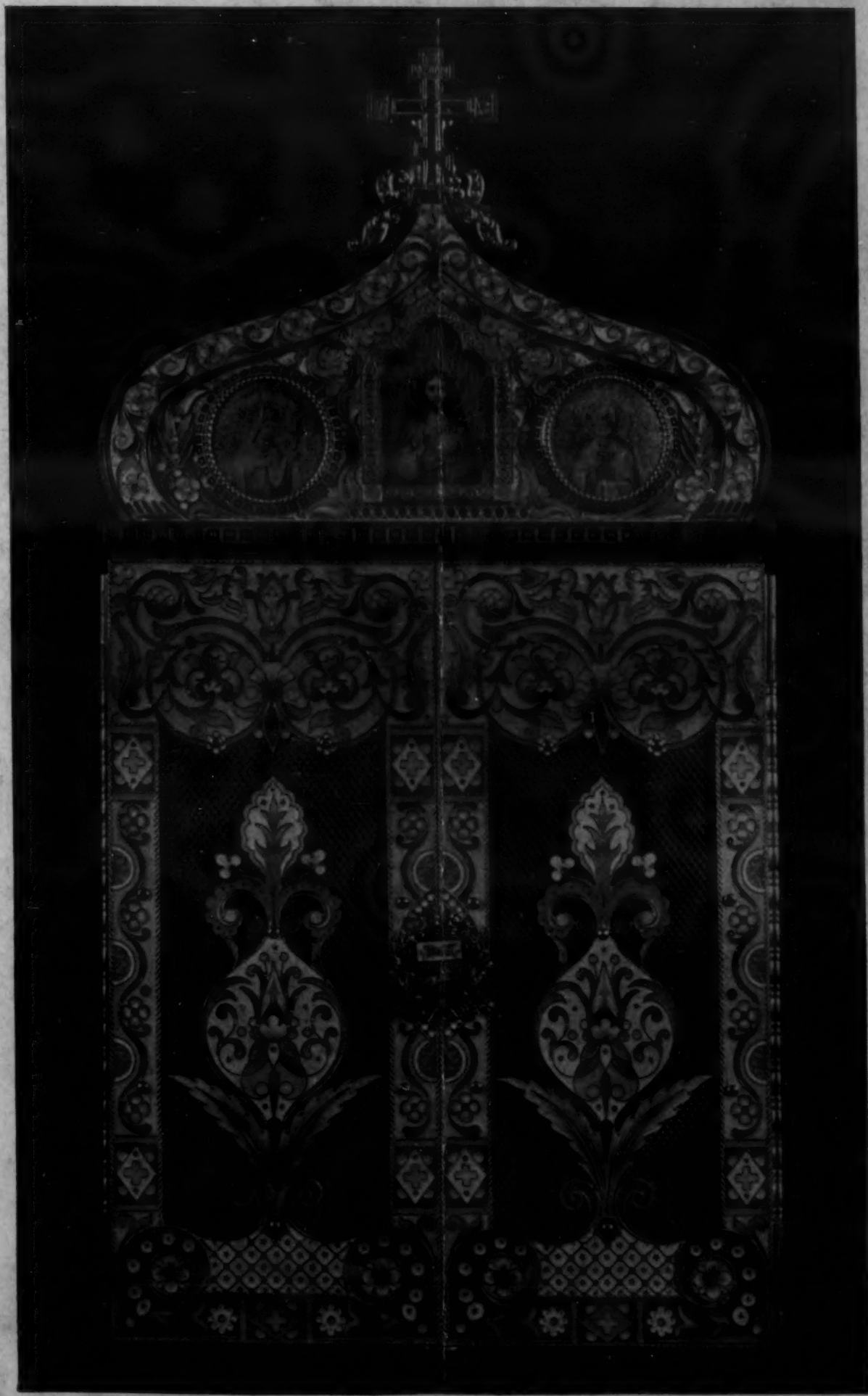


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The ART NEWS

ESTABLISHED 1902



RUSSIAN GOLD AND SILVER TRIPTYCH ICON

OVCHINNIKOV

One of the rare works in the Schaffer collection of Russian Imperial Art Treasures just brought to this country and described in this issue.

OCTOBER 5, 1935

PRICE 25 CENTS



"IN OUR SHACK"

By BERNARD KARFIOL

One of the works of the twenty-four artists published in the Index of Twentieth Century Artists by the College Art Association.

October Exhibitions

15 Vanderbilt Avenue

- 7th to 19th The work of twenty-four artists published in the Index of Twentieth Century Artists, Vol. I, sponsored by the College Art Association.
- 15th to 26th Group of etchings of trees, and Charleston, by Alfred Hutt, especially assembled by the artist.
- 15th to 30th Watercolors and graphics by Saul Raskin.
- 22nd to 26th The work of Fellow Students of the Tiffany Foundation (summer season, 1935).

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The ART NEWS

Established 1902

S. W. Frankel, President

VOL. XXXIV

NEW YORK, OCTOBER 5, 1935

NO. 1 WEEKLY

A Splendid Gift From Rockefeller To Metropolitan

Pontaut Abbey Chapter Room In the Pure Romanesque Style Will Form Notable Addition To the Cloisters

The news that Mr. John D. Rockefeller Jr. has purchased the beautiful chapter room of the Abbey of Pontaut which will become part of the new Cloisters at Fort Tryon Park, will be deeply gratifying to all lovers of French Romanesque art in this country. Although all other details of Mr. Rockefeller's gifts for the Cloisters were published by the Metropolitan Museum early in April, this is the first announcement in the American press that the Pontaut Chapter Room has also been added to his benefactions. This important example of Cistercian stone carving, with its austere semi-circular arches and noble simplicity of architectural form, is distinguished by great purity of style. Together with the Cuxa Cloister, it will represent the grandeur of the Romanesque in an architectural sequence which covers the period from the XIIth to the XVth century.

Like the St. Guilhem Cloister, this beautiful example of early French architecture has survived many vicissitudes during its period of neglect. It was excavated in a country district where it had been used by a farmer as a barn, stable and pig sty. After its discovery by experts, it was carefully taken apart in sections and sent to the outskirts of Paris. Here, through the expert work of M. Paul Gouvert, the well known expert on mediaeval stone carvings, the Pontaut room was painstakingly reconstructed.

The Chapter Room formed the center of the Abbey, which was located not far from Pau. In the majesty and strength of the columns and in the bold simplicity of the vaultings, this room typifies the solemn grandeur of the early XIIth century style in France. The two columns which support the vaulting are quite plain, but the massive capitals are carved beneath the reticulated architrave with motives that display the bold workmanship and monumentality of form so characteristic of the period. The interior, which measures approximately 39 feet wide and 33 feet deep, has walls of stone broken by arches and clusters of columns. The three arches which run across the front of the building repeat the grandiose semi-circular rhythms of the pure Romanesque which give the room its distinctive character and unity of feeling. On either side of the central doorway the clusters of acanthus carved columns surmounted by reticulation break the severity of the masonry. It is interesting to note that the Toledo Museum has part of a cloister from this same abbey.

Parisian Press Confirms Sale

As confirmation of this report, we have pleasure in reprinting excerpts of a story by Louis Vauxcelles in the *Paris Excelsior*:

"PARIS.—No more noble use of a great fortune has perhaps ever been made than by Mr. John D. Rockefeller Jr., and it must also be added that he has continuously proved what a deep love he feels for the art of France. . . . A sum of \$2,500,000 or about 45,000,000

(Continued on page 4)



CHAPTER ROOM FROM THE PONTAUT ABBEY

FRENCH, ROMANESQUE PERIOD

This beautiful room, it has recently been learned, will form a part of Mr. John D. Rockefeller Jr.'s gift to the Cloisters of the Metropolitan Museum of Art.

WALTERS GALLERY EXHIBITS BIBLES

BALTIMORE.—An exhibition that will follow the history and development of the Bible, represented by Gospels and Psalters as well as complete texts, ranging from rare illuminated manuscripts of the IXth century through early printed works, will open at the Walters Art Gallery on October 6. The display will include about fifty works selected from the large collection which formed part of the Walters' bequest.

The coming display will be held in connection with the four hundredth anniversary of the printing of the first English Bible, known as the Miles Coverdale Bible. The exhibition will be arranged according to countries and sequence, giving the visitor the opportunity to study the work of the early book makers.

This collection with its marvelous and precious examples of the illuminists' art, ranks, both in size and importance next to the Pierpont Morgan group, and in the coming show there will be seen specimens of beautiful books made by the artists of Armenia, France, Italy, England, Germany and the Lowlands. In "The Gospel of the Translators," there will be displayed one of the few Xth century Armenian manuscripts in existence. Tradition says that this is the immediate copy of the original translation made by the Armenian Church fathers.

Another early specimen, naturally quite different in style, although also representative of the work of the primitive artist in this field, is a IXth century work from Northwest France, showing classical models with ornamentation going back to the Merovingian themes. From England of the XIIIth century comes a Psalter rich in color and gold leaf that was at one time the property of Carrow Abbey, near

Antique League Votes Acceptance Of License Ruling

The first meeting of the season of members of the Antique & Decorative Arts League, Inc., was held at the Hotel Madison on October 3. The gathering was augmented by members of the American Institute of Interior Decorators. Mr. Robert Samuels, president of the League, called the meeting to determine whether the dealers should accept the ruling by Commissioner Moss of the License Bureau of the City of New York in regard to the licensing of firms handling antiques as second-hand dealers. Mr. Robert Davidson of the firm of Yankauer, Davidson & Mann, explained the details of the ordinance to those assembled. Lively discussion ensued with Mr. James Robinson, Mr. Felix Goulet, Miss Nancy McClelland, Mr. Robert Samuels and numerous others presenting statements both pro and con. It was then voted to accept the ruling, which is stated as follows: "Those who deal solely in the exempt articles and nothing else, should not be required to have a license, but those who are dealing in other articles should make application at the earliest possible moment."

Norwich, while a very original and strongly colorful volume from Italy is a Lectorary of the Bible. The Bible Historiale of the Duc de Berry will also be included in the display. The show will continue until November 10.

CHICAGO ANNUAL OPENS OCTOBER 24

CHICAGO.—The forty-sixth Annual Exhibition of American Paintings and Sculpture will be held at the Art Institute from October 24 to December 8. As usual, only original works in oil and sculpture which have not previously been exhibited at the Institute will be shown. The two major prizes are the Mr. and Mrs. Frank G. Logan Art Institute Medal and \$500 as a purchase or award to an American artist for the best work in painting or sculpture and the Norman Wait Harris silver medal and prize of \$500 for a painting.

Other awards are as follows:

The Norman Wait Harris bronze medal and prize of \$300 for a painting; the M. V. Kohnstamm prize of \$250 for the most commendable painting; the prize of the Chicago Artists' Annual Ball of \$200 for a work by a Chicago artist; the Martin B. Cahn prize of \$100 for the best painting by a Chicago artist and the William M. R. French Memorial Gold Medal for a painting or piece of sculpture by a student or former student of the Chicago Art Institute.

Honorable Mentions will be awarded in landscape, architectural subject, sculpture and portrait or figure subject.

The New York and Chicago Jury for Paintings are Lloyd Goodrich, Waldo Peirce and Henry Varnum Poor. Robert Laurent, Heinz Warneke and Reuben Nakian comprise the New York Jury for Sculpture, while Oskar Hansen, Emory P. Seidel and Elizabeth Haseltine make up the Chicago Sculpture Jury.

The Committee on Paintings and Sculpture is as follows: Charles H. Worcester, Chauncey McCormick, Percy B. Eckhart, John A. Holabird, Frederic C. Bartlett, Max Epstein and Walter S. Brewster.

Paul Rosenberg Shows Paintings At Durand-Ruel's

Works by Six French Artists Give Zest to Early Season Before Departing on a Circuit of Various Museums

By MARY MORSELL

People are always eager at the opening of a new season, but too often we are proffered only a few rather tasteless hors d'oeuvres, prior to the major events of the winter. Mr. Paul Rosenberg, who has sent twelve of his paintings for exhibition at the Durand-Ruel Galleries before they go out on a circuit of six museums, gives us fare worthy of the expectancy of the first crisp October days. The show is naturally both smaller and rather more casual in selection than the memorable collections which were sent over last winter. A fair percentage of these works are, indeed, familiar to New York art lovers, but this does not matter. Several yield themselves more fully on renewed acquaintance. Others, such as the Matisse "Game of Checkers" contain such a rich condensation of the mature style and aesthetics of their creator, that they provide meat for each new encounter. The two Picassos, both painted about three years ago, claim primary interest because they are works which have not heretofore been shown in New York. The subtle phantasies by Masson, contrasting so strongly with the robust audacity of Picasso, are also having their première here and must be ranked among the delights of the show. Six artists are represented in the exhibition, each by two paintings, one of which is, as a rule, smaller in size and less ambitious in style.

Although the exhibition makes no pretense at a thesis, the twelve pictures present a vital cross-section of contemporary French art. First of all there is Picasso, boldly blending irony and tenderness in a still life whose audacity and brilliance stand out like a challenge. Then there is Masson, with his nervous play of almost electric rhythms giving vitality to a world of dreams. In Matisse we find the four walls of a bourgeois room expanded beyond their physical limitations by sonorous orchestrations of pattern and color which seem to break through their shell of space, like the imperious upward swell of rich music in a small chamber. Next comes Braque, reserved to the point of aristocratic disdain, staking all upon the classic elegance of his Cubistic architecture, and on the opposite wall, Leger, content with the surfaces of his canvas and with pure decoration, but handling his forms and designs with highly personal distinction and verve. Marie Laurencin is, as we all know, too charming a lady to be concerned with esoteric things. Her pearly grays in the hammock scene bring a feminine lightness and grace into a gallery otherwise devoted to bolder masculine endeavor.

Picasso's "Still Life With Tulips" is one of those paintings that evokes no half-way emotions. Painted in 1932, it is, however, free from that enigmatic negation which seemed to mark one or two canvases of 1935 vintage which Mr. Rosenberg showed last spring. Al-

(Continued on page 4)

Rare Chapter Room From Pontaut Abbey For Metropolitan

(Continued from page 3)

frances has been given by this prominent American for the installation of a permanent edifice at Fort Tryon Park, where the famous Cloisters will be situated. Thanks to this magnificent action, the Romanesque and Gothic architecture of France will receive from our friends across the sea a grandiose setting worthy of its imperishable beauty. . . .

"The remains of four French mediaeval cloisters have for some time composed the Cloisters, together with seven hundred statues and bas reliefs of considerable value, coming from the collection of George Grey Barnard, a fervent lover of our antique carvings.

"These cloisters installed at Fort Washington are those of Saint Michel de Cuxa, Saint-Guilhem du Desert, Trie de la Haute Garonne and Saint Sever of Rustan. . . .

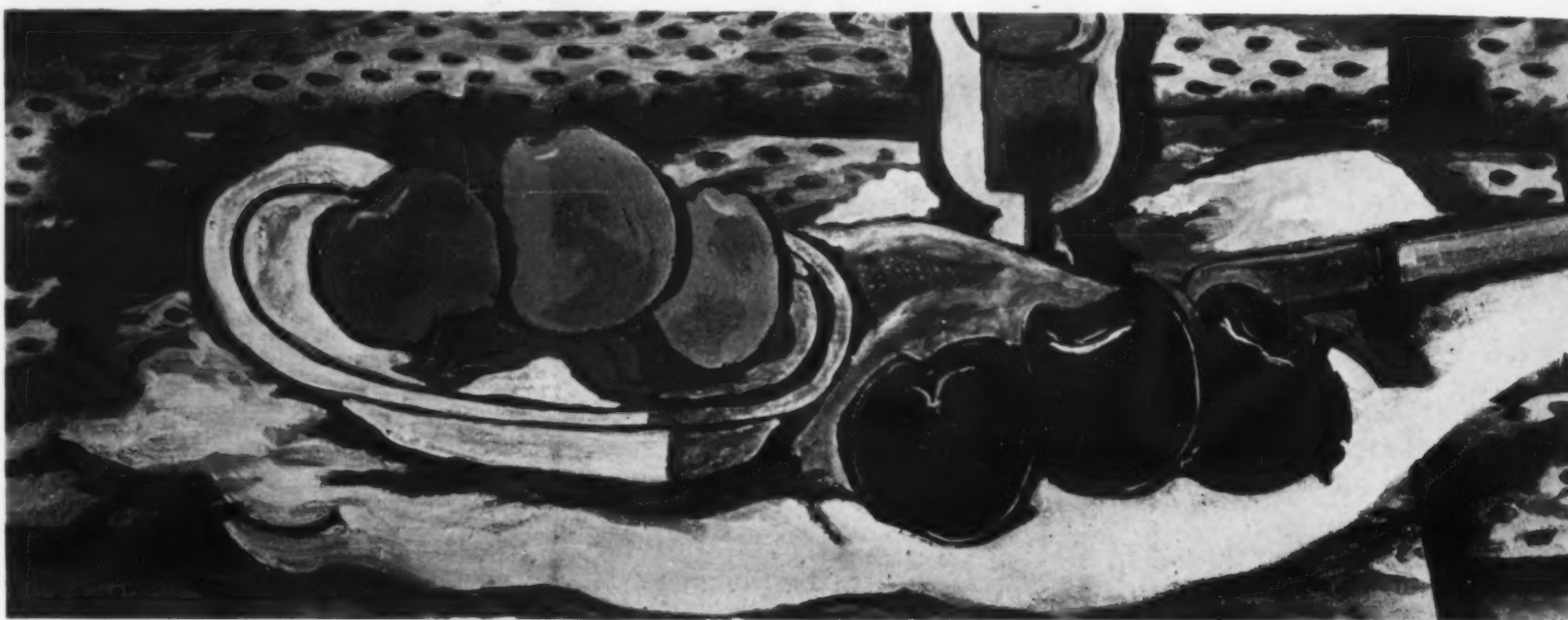
"The chapter room of the Abbey of Pontaut, one of the rarest specimens of Cistercian art, a marvel of harmonious proportions and balance, with its three great arches, its capitals, its abacuses and its vaultings is now going to form a part of this ensemble and will not be among the least of its attractions. . . .

"It is due to the care and knowledge of M. Paul Gouvert that this noble edifice has been saved, for this chapter room was to all intents lost and neglected in a rural district and the capitals were obscured under coatings of straw and mud. It had served as a barn and a stable and the columns had been used as hitching posts for cattle. Taken apart and painstakingly reconstructed by expert French workmen at Mesnil-le-Roi, where it was transferred, the beauty of this chapter room made a deep impression upon all the American experts who saw it. It was therefore decided that it should be incorporated in the ensemble at Fort Tryon."

FRENCH EXHIBIT HELD IN DENMARK

COPENHAGEN.—A large loan exhibition of French XVIIIth century art at the Palace of Charlottenborg has attracted wide attention during the past month. The display, which was under the patronage of the King of Denmark and the President of the French Republic, is one of the largest of its kind ever held outside of France. Over two hundred and fifty paintings, about sixty pieces of sculpture and rare specimens of furniture, bronzes, porcelain, book binding, etc., combined in a display which presented a magnificent survey of art during the eras of Louis XV and Louis XVI. Leading French museums were generous with loans of their finest examples, while additional contributions from both public and private collections in other countries contributed to the distinction of the display.

ROSENBERG PAINTINGS AT DURAND-RUEL



"PLATE OF FRUIT"

Included in the exhibition of twelve paintings by six French artists from the Paul Rosenberg collection, now on view at the Durand-Ruel Galleries.

By BRAQUE

(Continued from page 3)

though it is usually a dangerous procedure to read meanings into any works of art, the distortions of the classic head seem marked by an ironic distrust of man made beauty while the lyrical swing and brushwork of the tulips assert faith in the joyous creations of nature. The design, with the audacious hooked nose of the statue balancing and echoing the curved handle of the flower basket has a bold simplicity. Nor are the color contrasts less striking. The dead white masses of the upper register are set against a drapery of almost dazzling sapphire blue below. And so the tender turquoise of tulip leaves and the vibrant red and yellow of the blossoms seem charged with a special emotion, that is heightened by the brusque summaries of larger areas.

The other Picasso is in an ironic vein, shot through and through with flashes of wit. In fact, this painting might almost have been conceived as a burlesque of one of the more empty depictions of XVIIIth century military gentlemen with upstanding collars and flaring lapels. Here everything is reduced to a few broad planes of yellow, red and white, and the face, with the sly malice of abstract design, becomes completely subordinate to the grandeur of the uniform.

The most arresting of the two Masson's is "Man and Garden" which suggests somehow a spiritual affinity with some of the Persian garden carpets of the XVth century. The modern French artist has the same power of first conceiving his garden in an abstract pattern and then subtly enriching it with the flowers of his phantasy. Masson makes no attempts at depth, but his harmonies of pink and pistachio green

play a personal melody which is sharpened and accentuated by capricious linear phantasies, yielding now and again to airy suggestions of a real flower or a real leaf. The same adroit grace and gaiety although in a much slighter design mark the little panel entitled "The Cocks."

The two Legers were both shown in the exhibition of this artist's work held at the Durand-Ruel Galleries some three years ago, at which time the "Composition with Leaf" was reproduced in THE ART NEWS. Both are works from what I regard as the artist's best period, when he modified the sterility of his mechanistic forms by the sparing introduction of an occasional motif from nature. In view of the large Leger exhibition now on view at the Museum of Modern Art, these two paintings will undoubtedly attract especial interest at this time, despite their familiarity.

Although we were given to understand that the large Braque "Still Life" was included in Mr. Rosenberg's show last winter, it seems somehow to have been overshadowed on that occasion by more dramatic work. Now, with plenty of breathing space on each side, it comes fully into its own. It is a work which grows in richness the longer it is gazed upon. For it is one of those almost monochrome paintings in which Braque has disdained any sensual appeal and staked his all upon compactness and strength of architectural design. At first the color, relieved only by a few passages of green, seems almost dull and the fusing of masses too compact. But gradually the forms seem to open out and the colors to yield themselves, like a shy but rich personality that refuses to be won too easily. The "Plate of Fruit," also by Braque, is a very characteristic little painting, revealing within a small compass his

sparse subtlety of design and coloring.

Matisse's "Game of Checkers" which was one of the features of the Braque-Matisse-Picasso show of last spring was commented upon so fully at that time that further mention would be repetitious. It is, as a matter of fact, one of those paintings that defies description or analysis. But even though seen so recently in this country, it will undoubtedly be welcomed back with especial fervor by many who will seek again to fathom the mystery of its color reconciliations and its opulence of Oriental pattern. The other Matisse, a little interior with a single figure, is in a quieter mood than most of the artist's work. It is marked by bloom rather than intensity of color and evokes a mood that borders on the subjective.

"The Hammock" by Marie Laurencin is one of the most graceful and elegant of this artist's paintings, one in which her *jeunes filles* in their envelopments of pearly gray and rose preserve an essential romanticism despite their

sophistication. Also by Laurencin is a very unusual head, far more realistic and solidly modeled than is usually vouchsafed us by this lover of the mystery of dark almond-shaped eyes in blanched faces.

The exhibition, which is under the auspices of the College Art Association, will remain at the Durand-Ruel Galleries until October 19. It will then be shown at the following museums: San Francisco Museum of Art, Dallas Museum of Art, Isaac Delgado Museum of Art in New Orleans, Dartmouth College, Williams College and Texas State College.

KRESS EXHIBIT IS POSTPONED

The exhibition of Italian old masters from the collection of Mr. Samuel H. Kress, which was announced in the September 14 issue of THE ART NEWS has been indefinitely postponed.

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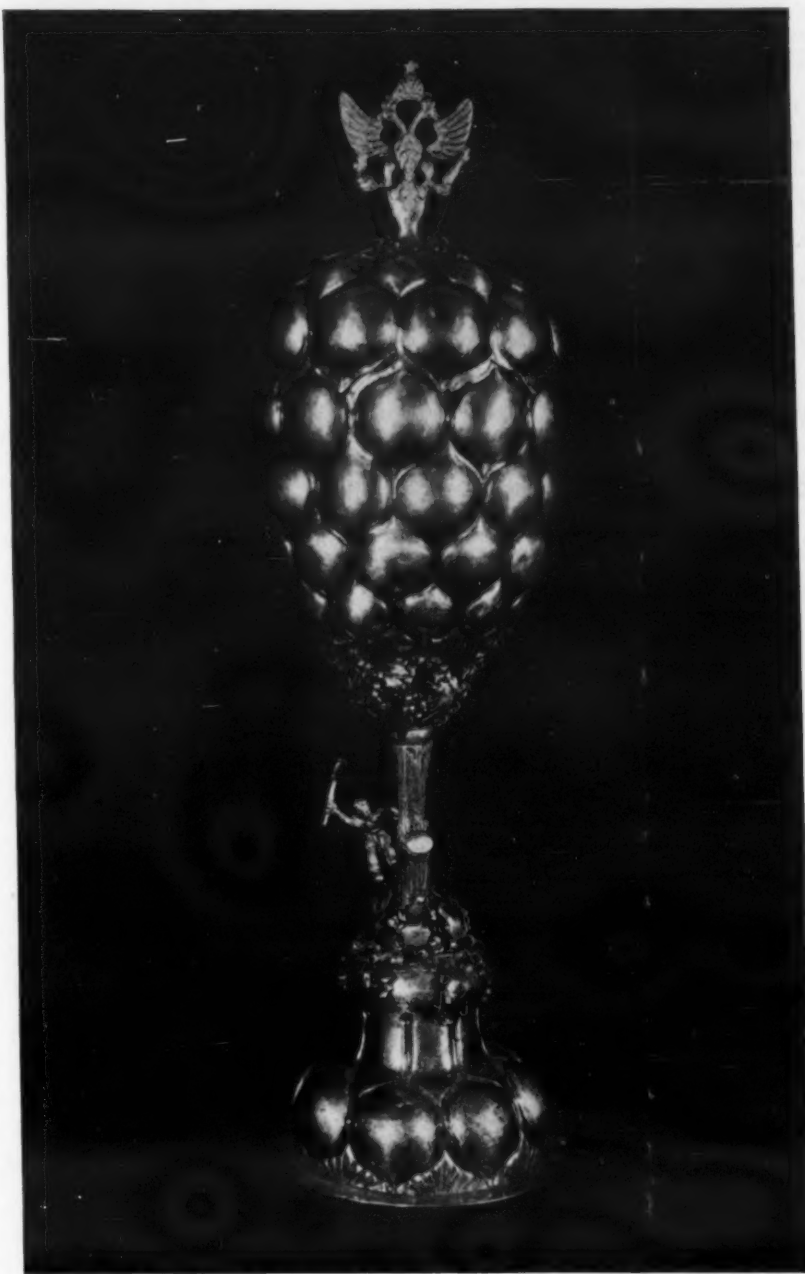
Imperial Treasures Of the Old Russia Now on Exhibition

Mr. Alexander S. Schaffer has just returned from a trip to Russia with a collection of rare works of art, formerly the property of the late Russian Imperial family. This new collection, which he has just placed on view at his galleries in Rockefeller Center, constitutes the last group of works of art left in the Royal palaces of Russia. In point of view of history, it is unusually comprehensive, covering as it does the whole course of the Romanoff dynasty in Russia, and illustrating with choice examples the reigns of Peter the Great, Empress Elizabeth, Catherine the Great, Paul I, Alexander I, Nicholas I, Alexander II, Alexander III and, indeed, right through the reign of the last Czar, Nicholas II.

The Crown jeweled objects of art, set with rubies, diamonds, emeralds, pearls, etc., and the gold snuff boxes from the collection of Catherine the Great and the late Czarina, will fascinate collectors and visitors by the beauty and incredible intricacy of workmanship as well by the historical associations. Russian antique brocades and fabrics, the vestments, copes and chasubles of the Russian orthodox church, are known to Americans for the richness of their gold and silver weaves. Less familiar, however, is the Imperial silverware, porcelain and glassware. Made in the Imperial Russian factory for members of the Imperial family dating back to the time of Elizabeth (daughter of Peter the Great), these pieces were never offered for sale, and never came into the possession of a private collector unless through the gift of the Czar. This phase of the art of Russia gains an additional interest to the collector by reason of the little that is known of these unique pieces, which bear the crest of some member of the Imperial family and are signed by outstanding artists of the day. What more fascinating pursuit could one have than to trace the history of these objects, of which no duplicate exists? It is interesting to hear that the English passion for rarity is causing the British Museum to compete keenly for the possession of things the like of which will never come again on the market.

One of the most amazing individual pieces in Mr. Schaffer's collection is the icon presented by the town of Uralak to the Imperial family to celebrate the birth of the Czarévitch, Alexis Nicholaievitch, in 1904. This piece is reproduced on the cover of this week's ART NEWS. One of those rare, signed works in gold, silver and enamel from the hands of the celebrated court jeweler, Ovchinnikov, the icon represents in the central panel St. Alexis, Metropolitan of Moscow. The famous saint is minutely painted in miniature and it is remarkable with what perfection the details and characterization are rendered. The background of pure gold is a splendid contrast to the border of filigree and shaded enamel work executed in soft shades of blue, green and pink. The side panels, which are of similarly ornate design, frame the portraits of other saints pictured on gold panels, while on the topmost piece flaring out like a Russian dome three medallions portray other saints. In the center Christ is depicted "Blessing the Universe." The whole is surmounted by the Greek Cross bearing the inscription, "Czar of Glory," and "Jesus Christ," the back being engraved with a presentation inscription.

In a group of pieces from the hand of the court jeweler, Carl Fabergé, is one of those ingenious creations which are so characteristic of this famous artist. A solid silver liquor pitcher is in the form of a life-size dachshund. The modeling is extremely sensitive and lifelike. The versatility of this artist is al-



GOLD AND SILVER CHALICE CUP RUSSIAN, XVIIIth CENTURY
This piece from the collection of Peter the Great, signed and dated 1721, appears in the special exhibition of recently acquired Russian Imperial treasures now on view at the Schaffer Galleries.

most incredible, his work ranging as it does from the most delicate work in cut crystal, set with tiny jewels, to the creation of a bejeweled gold and silver triptych icon, painted with great delicacy and paneled with Russian birch. Presented by the nobility of St. Petersburg in 1895 to commemorate the birth of the Grand Duchess Olga, this is one of the finest pieces by the celebrated artist. Other items in the collection illustrate the perfection which Fabergé attained in the art of enameling.

While on the subject of enamel work, a word must be said about the marvelous XVIIIth century translucent enamels in this collection. An art lost to contemporaries, few examples of any size or importance are available. A pair of tall vases set with translucent enamels of various colors is therefore of outstanding interest. Perhaps the most beautiful piece executed in this tech-

nique is the snuff box of the late Czar Nicholas which is cut from a piece of solid gold and set with translucent red enamel that shines with the radiance of rubies.

From the collection of Peter the Great comes a finely proportioned chalice cup in the shape of a pineapple, fashioned of gold and silver and entirely of hand-hammered workmanship. Signed and dated 1721, this piece, which we illustrate in this issue, was included in the holdings of the Hermitage Museum in St. Petersburg. The stem in the shape of a tree trunk also shows the figure of a woodchopper with ax in hand.

Among works of art of earlier date, a XVth century carved wooden cross is the most remarkable, both for the number of Biblical scenes which it depicts and the amazing ingenuity and tireless patience of the artist.

CARNEGIE DISPLAY OPENS OCTOBER 17

PITTSBURGH.—The 1935 Carnegie International Exhibition of Modern Painting will open in Pittsburgh on October 17 and continue through December 8. More nations will be represented in this the Thirty-third International than ever before. For the first time painters from Argentina, Brazil, Chile, and Mexico have been invited to exhibit. In all, twenty-one nations will be included, as follows: Argentina, Austria, Belgium, Brazil, Canada, Chile, Czechoslovakia, France, Germany, Great Britain, Holland, Hungary, Italy, Mexico, Norway, Poland, Spain, Sweden, Switzerland, Union of Soviet Socialist Republics, and the United States.

Ninety-three artists are making their initial appearance in a Carnegie International this year. A total of 366 paintings will make up the exhibition. Of these, 279 are coming from Europe, South America, Mexico, and Canada, and 87 from the United States.

Among artists represented in the exhibition are: John C. Johansen, John Carroll, Peter Blume, Sidney Laufman, Ernest Lawson, Bernard Karfoll, Maurice Sterne, Leopold Seyffert, Eugene Speicher, Charles Sheeler, Grant Wood, John Sloan, and Henry Lee McFee in the American section; Augustus John, Gerald Brockhurst, Glyn Philpot, Walter Richard Sickert, A. K. Lawrence, Duncan Grant, A. J. Munnings, and Ethel Walker in the British section; Pierre Bonnard, André Dunoyer de Segonzac, Henri Matisse, Eugene Bernin, Roger Chapelain-Midy, Roland Oudot, Pablo Picasso, and André Derain in the French section; Felice Carena, Filippo de Pisis, Pietro Gaudenzi, Alessandro Pomi in the Italian section; Daniel Vasquez-Diaz, José Gutierrez Solana, Julian Castedo, and Salvatore Dali in the Spanish section; Franz Lenk, Max Liebermann, Max Pechstein, and Gert Wollheim in the German section; Arnout Colnot, Ritsema-Coba, and Henry Jan Wolter in the Dutch section; Robert Berényi, István Csok, and Jean Vaszary in the Hungarian section; Stanislaw Boryzowski, Tadeusz Pruszkowski, and Wojciech Weiss in the Polish section; Nils de Dardel, Gösta Nordblad, and Per Krohg in the Scandinavian section; Cuno Amiet, R. T. Bosshard, and Karl Hugin in the Swiss section.

Alexander Deyneka, Kouzma Petrov-Vodkine, and Nicholas Sokolov in the Union of Soviet Socialist Republics section; Ferdinand Kitt, L. H. Jungnickel, and Sergius Pauser in the Austrian section; Kenneth Forbes, E. Wyley Grier, and Alexander Y. Jackson in the Canadian section; Anto-Carte, Constant Permeke, and Albert Saverys in the Belgian section; Lucilio de Albuquerque and Candido Portinari in the Brazil section; Augustin Abarca and Jorge Letelier in the Chilean section; Hector Basaldua and Lia Correa Morales in the Argentine section; Vincenc Benes, Vlastimil Rada, and Max Svakinsky in the Czechoslovakian section; and Orozco, Siqueiros, Carlos Merida, and Covarrubias in the Mexican section.

Three Exhibitions Opened This Week At Modern Museum

The Museum of Modern Art is opening the season with no less than three exhibitions of very varied type. Gouaches and drawings by Léger fill two rooms on the first floor, while the entire second floor is devoted to the artist's paintings. Climbing up one flight more, one comes to the show of bookbindings by Professor Wiemeler, and on the top floor are displayed enlarged photographs, plans and models of recent work by leading Californian architects.

The works of Léger include those dating from 1914 right up to 1934 and constitute the first really comprehensive showing on this scale in this country. Installed under the direction of Mr. George L. K. Morris, a member of the Advisory Committee of the Museum, the exhibition reveals the art of Léger to the greatest possible advantage, permitting an interesting comparison of his earlier and later style as well as individual appreciation of canvases too large for adequate display in the average-sized gallery. The largest, and one of the finest paintings of Léger, "The City," is loaned, together with other works, by the Renaissance Society of Chicago. Paul Rosenberg of Paris has lent the very fine "Luncheon, 1921," while from the A. E. Gallatin collection in the Gallery of Living Art of New York University come a group of oils, drawings and gouaches.

In the exhibition of bookbindings by Professor Wiemeler, fifty-four volumes are on view, and a step-by-step display of the different stages of a book in the process of being bound is attracting keen interest from the visitors. Several young museum men in the crowd exhibited especial enthusiasm. The volumes on exhibition have been drawn chiefly from the collection of Dr. Karl Klingenspor of Offenbach, Germany, and the Doetsch-Benziger collection of Basel, Switzerland. A monograph published by the Museum contains an article by Professor Wiemeler on "Ideals in Bookbinding" and an introduction to his technique by Monroe Wheeler, who directed the exhibition as a whole. Nine illustrations, showing the variety of his style, and a selected bibliography of books on bookbinding, make this volume of great interest to enthusiasts in this field.

In the two galleries of the Museum devoted to illustrating the architectural work of Californian architects—Richard J. Neutra, R. M. Schindler, A. C. Zimmerman, William Wilson Wurster and Cedric Gibbons—are photographs of modern sets that have been used in motion pictures. These sets were designed by Hans Dreier and Paul Nelson. A pamphlet devoted to the subject is published by the Museum, in which appears valuable data on the lives and work of the architects, photographs of whose work are featured in the exhibition.

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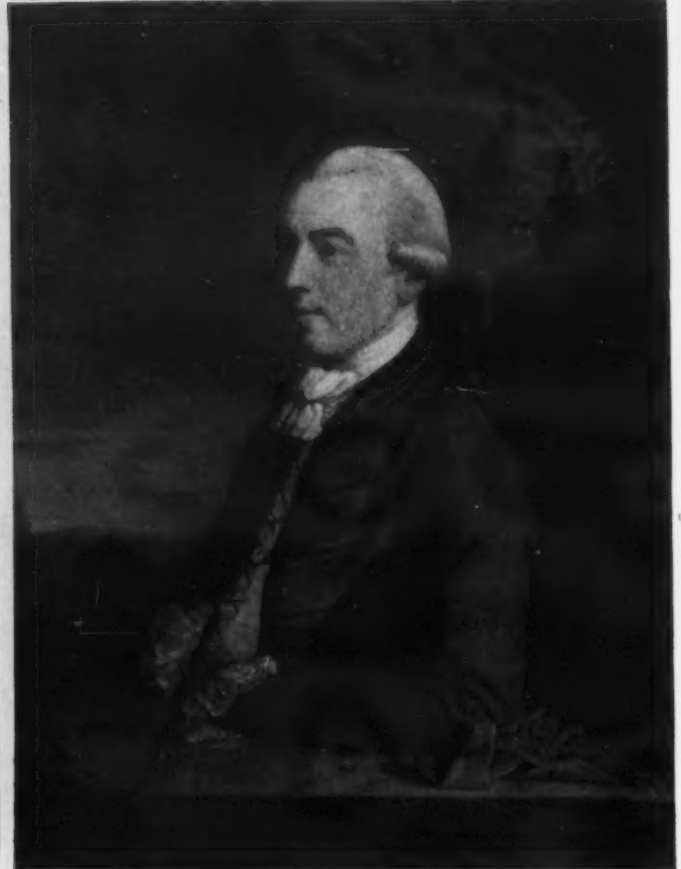
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LADY E. DAVIS



MARY PATTEN



By HOPPNER THOMAS PHILIPS-LAMB

By MASON CHAMBERLAIN

These three XVIIIth century English portraits have been acquired by a New York collector through the efforts of T. E. Cody. The Hoppner comes from the Frederic Frazier Galleries and the two Chamberlains are from the collection of Clapp & Graham.

CHICAGO TO HOLD PRINT EXHIBIT

CHICAGO.—The Fifth Annual International Exhibition of Lithography and Wood Engraving will be held at the Art Institute from November 1 to January 6. A selection of about one hundred prints from the display will be sent on a year's circuit to leading museums throughout the country. The jury for the show will be chosen by the Committee on Prints and Drawings of the Institute. The Mr. and Mrs. Frank G. Logan prize of seventy-five dollars with bronze medal will be awarded this year and in addition every effort will be made to promote sales during the exhibition period.

The Brooklyn Museum Plans an Industrial Center

Plans have recently been approved by the Park Department for an Industrial Center to be housed in a new wing of the Brooklyn Museum on Eastern Parkway. Mr. Philip N. Youtz, Director of the Museum, feels that such a center will fulfill many purposes, chief among them being the stimulation of industrial art which he feels should enjoy the same appreciation as the fine arts which can only be afforded by the wealthy few. Naturally, such a center should also give the skilled industrial workers throughout the city a sense of the dignity and high quality of their labor and stimulate young designers to higher standards in their specialized field.

With the general public, it is believed that through such a center the population of Greater New York may be taught to understand and appreciate our industrial civilization, through study of both the mechanical and the aesthetic problems involved. When a real pride in New York made products is thus developed, manufacturers would be encouraged to develop better designs and the public with increase in critical faculties, would demand more art from industry.

A further purpose of the Center would be to give the school children of New York a knowledge of the work of men and machines which is the basis of

our modern standard of living. The maintenance cost of the Industrial Center to the city will be slight because the Brooklyn Museum already has an administrative and maintenance organization which can take care of the new Center with very little additional personnel. The Museum possesses magnificent collections of textiles and other industrial art which will be available for study purposes.

* * *

The Brooklyn Museum opened an exhibition of oil paintings by living artists in the Gallery for Living Artists on September 20. The display includes paintings by twenty-five artists.

BERKSHIRE GETS MAJOR ADDITION

PITTSFIELD.—A major addition is being made this autumn to the Berkshire Museum of which Miss Laura M. Bragg is director. This two-story structure will house on the second floor the Ellen Crane Memorial Gallery for exhibitions and on the first there will be an auditorium with a seating capacity of three hundred. This new structure, as well as many improvements for the present building, have come to the Museum as the gift of Z. Marshall Crane and Mrs. Samuel G. Colt, in memory of their mother, Mrs. Zenas Crane. This gift will enable the museum to expand its activities greatly.

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Queen Anne and Georgian Silver

Notable examples of English silversmithing including, specifically, a very fine Queen Anne hot water kettle on stand, a set of four trencher salts, a number of college bowls with covers, a James II two-handled cup, sets of Queen Anne flatware, fine salvers, sets of candlesticks, and tea table articles.

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EXHIBITIONS IN NEW YORK

CHILDE HASSAM

Milch Galleries

The death of Childe Hassam in August of this year was deeply regretted by the many admirers of this veteran painter. Long a supporter of his art, the Milch galleries are the first to put on a memorial show, opening the fall season with an exhibition of oils and pastels of high quality. Hassam is assured of even wider popularity in the coming years, fitting as is his work with the mood of today, which seeks always in the past a peace and a security that have vanished from the present scene. The white-sailed yachts afloat on the blue water of Appledore and the busy yet quiet scene of Gloucester Harbor, equally with the white-collared Breton women in the streets of Pont Aven, make a forceful, if quiet bid for favor against the more strident claims of our modern protagonists in paint. These are as indicative of the spirit of the last years of the XIXth century and the first of the XXth as are the eternal figures grasping symbolic implements of industry of today's fevered intensity which augurs little hope of release. "Bailey's Beach, Newport," "Newport Waterfront" and "Pont Aven" are first among the more appealing oils, while in the pastels the "September Sky" has a Peter Pan-like

quality that is particularly charming. The more meticulously painted canvases, such as "Evening, Pont Aven" and "Laurel in the Ledges," are on the other hand, not so happy, reminding us too forcibly of the often exquisite but unimaginative needlework of the last few decades. It is on the whole an exhibition which in quality will hold its own with any larger display which may be given in honor of one of America's outstanding painters.

KARL ZERBE

Marie Sterner Galleries

Admirers of Karl Zerbe's painting whose enthusiasm was won and cemented by the two very successful previous exhibitions of the artist's work at these galleries are being given another opportunity for enjoyment. It is agreeable to come upon an artist who thinks in terms of paint, quite free from the intellectual baggage with which so many of our contemporaries are weighted. A fine sense of color, allied with unusual power of emotion, creates a world in which one is permitted a moment's escape from the much more ephemeral nature of real life. This is so whether it be a house bathed in soft morning light with a cat waving a wild tail, a cathedral resonantly painted in full tones of deep red, or a field filled with bursting wheat. "Man in Garden," "Apple Trees" and the "Cafe, Still Life" also stand out in this stimulating exhibition. On view at the same time is a group of four abstractions by John Davidson.

FREDERICK WIGHT CHILDE HASSAM

Kleemann Galleries

Some sixteen paintings by Frederick Wight, the author of the recently published book entitled *South*, opens the season at the Kleemann Galleries. The influence of literary thought is clearly visible in these canvases, which are more interesting as commentaries of the times and feeling for types than as pure painting. The theme reiterated in many of the works is that of the contemporary worker from whom modern industry has sucked all the juice, dramatically juxtaposed against a background of factory or farm. "Blue Ridge," "Cotton Country" and "Highway No. 1" are direct statements involving simple people, simply portrayed. Compared with these the "New Orleans Portrait," delineating an aged couple seated side by side, shows quite an advance in tackling the complicated problems of the painter. At the other end of the scale we may place a work like "Friday Off," which exhibits all the weaknesses of the studio portrait unredeemed by any interest in subject or expression.

The group of lithographs by Childe Hassam, on view in the same galleries, is one of peculiar charm and interest. Hassam, it will be remembered, only

worked in this medium for two years, during 1917 and 1918, and consequently examples are rare. "Afternoon Shadows," "Camouflage" (in which the artist delineated a battleship and was therefore promptly arrested) and "Landscape, Land of Nod," are among the most appealing of the lithographs on view.

GLEN HENSHAW

Montross Gallery

Some twenty oils and thirty pastels by Glen Henshaw were on view at the Montross Gallery during the second half of September. The pastels had the advantage over the oils in more than numbers, the Whistler method being applied to the American scene with conspicuous success, while certain other effects were reminiscent of Turner. Mr. Henshaw's best work was in the field of pastel portraiture, the little study of an Italian boy, the portrait of an old man with beard and that of a small child being especially appealing. The portraits in oils, on the other hand, were less successful, with the exception of the portrait of a negro boy which easily bore comparison with the work in pastel. The standing figure of an old woman also attracted favorable attention.

XVth Century Life Revealed in Show At Public Library

The New York Public Library has opened an exhibition of "Life in the Middle Ages" as pictured in manuscript and books of the XVth century from the Spencer Collection of illustrated books. It is shown in the Spencer Room of the Central Building, Fifth Avenue and 42nd Street. Examples have been chosen which show the medieval illustrators' records of most phases of the life of their time. There are pictures of childbirth, marriage and death; domestic scenes; town and country life; monasteries and schools; games, sports and war. Among many other things, these records show how houses were built, tournaments conducted, towns defended and the devil resisted.

The great changes in living conditions which the exhibition reveals are hardly more striking than its presentation of the constancy of human nature. The facts with which the man of the middle ages was called upon to deal were very different from those of today but his manner of dealing with them seems quite modern. The full flavor of medieval society can only be appreciated by intimate study of the vast mass of confused and fragmentary remains but this exhibition of illustrations taken from medieval sources may serve as an introduction to some of our forgotten ancestors.

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Silver Exhibit of Boston Museum Surveys Long Era

BOSTON.—Within the compass of a few exhibition cases in a museum, it is possible to assemble groups of objects which call to memory whole epochs of history, or the record of a nation's development. Viewed in this light a remarkably fine and rare collection of English silver recently placed on permanent exhibition in two galleries at the Boston Museum of Fine Arts becomes an open book to English history since the time of Elizabeth. This collection of several hundred items begins with a group of notable pieces made in the last quarter of Elizabeth's reign and concludes with examples from the time of George IV. In the interim England had thrown off the yoke of the Mediaeval Church and had developed a national culture.

All these social and political changes left an imprint on the silver made during these centuries of which only a meagre remnant survives today. Until well into the XVIIIth century, silver plate was convertible wealth, more stable in value than the coinage of the realm, and as valuable for exchange. It had always been freely disposed of in times of stress and war and had as readily been reshaped with the changes of fashion. These and other factors have made English silver very rare today.

The Boston Collection

Two notable collections form the basis of the present collection in the Boston Museum. One was presented in memory of Charlotte Beebe Wilbour, the other by the late Frank Brewer Bemis. In addition, individual gifts of note have come to the Museum over a period of many years, among them the handsome covered cup, with two handles presented by Richard C. Paine in 1931. Nor should one omit to mention the church silver on continuous deposit in the Museum from the First Church in Boston—cups presented to this early church by distinguished parishioners in the XVIIth century.

When Henry VIII suppressed the monasteries in the XVIth century he also opened the way for the native character of England to emerge from the international dominion of mediaeval ideas, and to find its own natural expression. This could not be accomplished at once, and several communion cups, two with patens, in the Boston collection show clearly the survival of ecclesiastical form. They are severe and hieratical in feeling. In marked

contrast to them, is the handsomely embossed and engraved communion cup with flaring bowl on a tall stem presented by Governor Winthrop to the First Church of Boston in 1610, when James I was on the throne.

Elizabethan Silver

Meanwhile the fully developed style of the Italian Renaissance had been introduced into England. Two ornamental pieces, a coconut ewer of 1574, and a pedestal salt of 1587 show England's tendency to put her own stamp on the new style. Yet another influence, that of the German silversmiths who had been established in London since the late Middle Ages, must be taken into account. It appears in a silver gilt bell salt made in 1614 and in the Westbury cup dated 1585. The cup is in the shape of an acorn, supported on a baluster stem. Unlike most English pieces in American collections, its history is well known.

Because of unsettled political conditions, little silver was made during the time of Charles I and Cromwell. Many silversmiths left London but the tradition of good craftsmanship continued there nevertheless, as a few examples in the collection prove. Among them an oval sugar box is severely plain but of gracious form, relieved by an engraved crest surrounded by a sheaf of feathers.

The Restoration

It was Charles II who restored silversmithing to its former importance and gave it new scope. He found the wealth of state silver sadly depleted. Only an unimportant fraction of the royal plate recorded in the inventory of 1598 remained. But his tastes required sumptuous appointments for his personal life and that of his favorites, and it was not long until he had attracted to London again not only the silversmiths who had moved away, but many from Holland, and Huguenot refugees as well. It was a period of material prosperity and silver was in great demand not only for nobles and kings but for the merchant and petty landowner as well. New types of vessels appeared, suitable receptacles for posset and caudle, punch, tea, coffee, chocolate and strange spices introduced from the Orient. The first known tea pot is dated 1670 and the earliest one in the Boston collection was made in 1707. But the silversmith did not stop with appointments for the table, but encased whole suites of furniture in the embossed

metal, a well known example surviving today at Knoke, in Kent, England.

For the most part the silver of Charles II's time was bulbous in shape and was otherwise influenced by the Dutch. It was often embossed with patterns of tulips or anemones, or with gadrooning and fluting. Two pairs of candlesticks in the Boston collection are in the latter style, while a third pair combines gadrooning and fluting of the stems and holder with a flower-embossed base. A covered porringer with two handles, dated 1657, is richly embossed, while a second cup, similar in shape, is merely engraved with a coat of arms. Yet another cup is enriched with an engraved chinoiserie frieze. From 1693 dates a Montelith, or "scalloped bason to cool glasses in," with scrolls in sunk relief and applied shell ornaments. These various influences converged and disappeared in the XVIIIth century into a style more in accord with the natural taste of the British. An example of great charm in the Boston collection is a small milk jug bearing the arms of Great Britain and the royal initials, "A R," while on the cover is the cipher of Queen Anne. It is attractive to think that the little piece may have been the personal property of the Queen, but it may also have been in the Royal Jewel House, from which ambassadors until 1815 received loans of plate on appointment to foreign posts.

Since the time of Queen Anne there have been frequent changes in fashion but silver has for the most part conformed to a general type. Sometimes there has been cut card decoration, again perforated designs, sometimes embossing, and occasionally a period of great simplicity. The Boston collection is especially rich in the number of items which illustrate these later developments.—A. H. W.

ARTS CLUB PLANS A LARGE BAZAAR

The National Arts Club Bazaar will open at the club-house on November 15 and will remain in progress for three days during which period the Club will hold open house. Junior artists are now busily completing sketches for murals, showing scenes from European countries. These will be exhibited together with posters of different nations, which are to be sold at auction. Folk dancing and singing in native costume will add to the gala nature of the event.

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Highly decorative and eminently useful is this American silver bowl, made in Philadelphia circa 1795, now in the collection of Charles Woolsey Lyon. The piece, which is signed by the maker, Joseph Lowes, measures 6 1/2 inches in diameter and 4 1/2 inches in height. The hand-wrought fluting of the sides is unusual in American craftsmanship of this kind, and recalls the delicate lotus bowls so much favored by the Chinese artist in metal and ceramics.



Bearing the crest of the Gordon family, this early American silver mug, made in New London, Conn. by Pygmy Adams in 1740, and now in the collection of James Robinson, has interesting historical associations. William Gordon, for whom the piece was made, was an Independent Minister at Ipswich and from 1770-1785, he was at Roxbury, Mass., and acted as private secretary to George Washington and Chaplain to the Provincial Congress of Massachusetts.



The utmost delicacy and refinement mark this silver tripod bowl, made by William Cowell, Sr. (1682-1736), which will come up for auction in the Hyman Kaufman sale at the American-Anderson Galleries on October 25 and 26. The silver is hammered to a fine thinness, and the beauty of form, accented simply by the hoof-like feet and engraved medallion, make any super-added decoration entirely superfluous, while the surface both inside and out glows with a rare brilliance.



A rare early American silver dome-top tankard by Benjamin Burt of Boston (1729-1805), originally belonging to Mary Pomeroy, daughter of Brig. Gen. Seth Pomeroy of Northampton, Mass., who took part in the capture of Louisburg, and rose to high rank in the revolutionary army. The piece comes to Ginsburg & Levy from the collection of Margery Pomeroy Newcomb, a direct descendant of the General. The maker's name is stamped to left and right of the handle, and the monogram MSP engraved on the body.



Opulence and plenty are suggested by the fine swelling lines of this early American milk pitcher, from the Warren G. Harding Estate, now in the collection of Clapp & Graham. Made by Robert Evans of Boston in 1770, the piece is a fine example of restraint in ornament combined with unusual freedom of design. The wide flaring line of the handle, carrying further the general tendency of the body, is especially happy, while the surface of the vessel is remarkable for its fine finish and high polish.

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Elegance and simplicity of proportions characterize this charming Duncan Phyfe sofa from the collection of Henry Weil. Entirely unrestored, the restrained, swinging line of the back and arms, set in fine contrast to the uncompromising straightness of the line of the seat, calls for admiration. Especially felicitous is the crispness of the carving, evidenced both in the fine reeding and in the cutting of the typical classical motifs of cornucopia and garlands which adorn the back and arms.



This mahogany mechanical card table of the Duncan Phyfe type, from the collection of Charles Woolsey Lyon, is characteristic of some of the finest workmanship achieved by native craftsmen. The delicate line of the scalloped edge strengthened by the wide flare of the legs create a pleasing ensemble. The finely grained mahogany's satiny surface and the sharp carving of the legs' leaf motifs provide the sole ornament to the otherwise charming simplicity of this piece.



Grace and unpretentiousness mark this Duncan Phyfe serving table dating from circa 1800-1810 and now in the collection of Israel Sack. The heavy reeded pillars and giant lion head and ring handles carry out the feeling of weight and solidity inspired by the whole, while the beautiful graining of the mahogany is used to fine effect. The utility of the piece is heightened by the sturdy undershelf and the three drawers.



This carved mahogany sofa by Duncan Phyfe, New York circa 1800, in the collection of Ginsburg & Levy, comes from the collection of Roland V. Vaughan and was exhibited in the Girl Scouts Loan Exhibition. A fine Sheraton model, the triple-paneled crest rail exhibits the ribbon knot and wheat ears at the centre flanked by ribbon knots and conventional arrows so characteristic of Phyfe's work. Covered in figured green satin damask, this piece is remarkable for its great restraint and simplicity.

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ART NEWS, INC.

20 East 57th Street, New York
Telephones PLaza 3-5067-68-69President S. W. FRANKEL
Editor MARY MORSELL
Associate Editor JANET ROSENWALD
Entered as second class-matter, Feb. 5, 1909, at
New York Post Office, under the act of
March 3, 1879.Published weekly from Oct. 5 to middle of June.
Monthly during July, August and September.REPORT YOUR CHANGE OF ADDRESS DIRECT
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Vol. XXXIV Oct. 5, 1935 No. 1

THE CURTAIN RISES

To those who have been part of the New York art world for a long time the thrill attendant upon the cycle of the art seasons may seem somewhat repetitious. And yet one has only to glance back over the yearly summaries of such a publication as *The Art Annual* to realize afresh that every autumn presents a fresh adventure, that in this field, as in many others, fate and various incalculable psychological factors bring to each new season both its *leit motives* and its surprises. The winter of 1935, as we all remember, was suddenly enlivened by the heady excitement of the sale of several important paintings from the J. P. Morgan collection and by the first public disclosures of the magnificence and extent of the Mellon collection. In the field of American art, the adoption of a definite program of government patronage has, quite apart from the as yet debatable aesthetic results, definitely taken painting and sculpture out of their ivory towers and placed them along with literature and the drama as matters claiming the attention of the ordinary middle-class American.

Since the role of a prophet is always an ungrateful one, we will not attempt to forecast the tenor of the coming season. Certainly we may count the long awaited opening of the Frick Art Museum, which is promised during the winter as one of the major events of 1935-36. The spirit of enterprise which is animating the Brooklyn Museum to many architectural improvements is being celebrated by an opening display which is contributing much to the unusual liveliness of early October. In the more practical sphere, the last summer has been marked by more activity than for many years past, and the fact that many dealers are still abroad as we go to press indicates that there is sufficient optimism to inspire purchases which in a less active period might have been neglected. The exhibition season is also



"GAME OF CHECKERS"

Included in the exhibition of twelve paintings by six French artists from the Paul Rosenberg collection, now on view at the Durand-Ruel Galleries.

By MATISSE

CHARLES SESSLER

starting out exceptionally briskly with M. Paul Rosenberg's loan collection at the Durand-Ruel Galleries; the big Leger show at the Museum of Modern Art; the Spanish loan show in Brooklyn and the "Pop" Hart retrospective in Newark all claiming our almost immediate attention. This in itself augurs the presence of promising energy in many quarters and for the rest we may only invite all our readers to take up the new season with that spirit of eagerness which is part of the heritage of every new year.

Obituary

DENMAN W. ROSS

Dr. Denman W. Ross, who enjoyed an international reputation as a scholar in the field of Oriental art, died on September 12, at the age of eighty-two. He was taken with a stroke while visiting in London, where he was paying a farewell visit. Dr. Ross was not only an enthusiastic collector but extremely generous with gifts and he presented over 20,000 objects to the Boston Museum of Fine Arts of which he was a trustee. These included sculpture, painting, porcelains, drawings, ivories and jewels. He also founded the Ross Study Series at the Fogg Museum, giving this institution thousands of specimens which illustrated the history of design and technique. On a visit to South America, he collected a superb series of Peruvian textiles which were given to the Peabody Museum of Natural History in Cambridge.

Since 1895 Dr. Ross had been a trustee of the Boston Museum of Fine Arts and since 1899 he was lecturer on the theory of design at Harvard University. Among the best known of his books are *A Theory of Pure Design* (1907); *On Drawing and Painting* (1912) and *The Painter's Palette* (1919). He was a Fellow of the American Academy of Arts and Sciences and an honorary vice-president of the India Society of London.

MERLE JOHNSON

Well known as an illustrator, as well as an authority on Mark Twain and Frederic Remington, Merle Johnson died in New York on September 2 at the age of sixty-one.

The noted bibliophile, Charles Sessler, died on September 4 at his Merion, Pennsylvania, home of a heart attack. Mr. Sessler, who was eighty years old, was in the rare book business for half a century and during that period spent millions of dollars for famous items in his field. Among the most famous of his American purchases at auction were the first edition of Gray's *Elegy in a Country Churchyard*, for which he paid \$4,900 in the sale of the Jerome Kern Library. At another Kern auction in 1929 he bought an original Charles Lamb manuscript for \$48,000. Among his more recent purchases at the American-Anderson Galleries were *Some Poems* by John Keats at \$750 and *Leaves of Grass* by Walt Whitman at \$1,000, in 1934. In January, 1935, he paid \$3,400 at this same auction house for a first edition of Robert Burns' *Poems*.

Huge expenditures for important editions also marked Mr. Sessler's buying trips abroad. In 1931 he returned with about two million dollars' worth of rare books, most of which had been ordered by American collectors. Mr. Sessler also occasionally made acquisitions in the field of rare prints and in 1930 gave \$14,756 in Berlin for a Dürer engraving, the highest sum ever paid for a specimen in this medium by the master.

GUARDI PORTRAIT
FOR SPRINGFIELD

SPRINGFIELD.—The Museum of Fine Arts has just purchased the portrait of Principe Gradenigo, "Portrait of a Young Boy in Uniform," by Francisco Guardi, for the Grey Collection. The portrait, painted about the middle of the XVIIIth century, is of the young scion of the Gradenigo family, one of the oldest of the Venetian Doge families.

This technique of the artist's Venetian scenes is carried over into this portrait, and gives it a quality seldom found elsewhere of vivacity and life. It is likewise of importance for it shows the debt which later XVIIIth century painters owe to Guardi in manner and technique.

The portrait was purchased from A. S. Drey of New York and Munich. It came to him directly from the Gradenigo family of Venice. The Museum feels that in this purchase they have made a distinguished addition to their permanent collection and acquired the finest Guardi figure piece in America.

AMERICAN BUYS
TITIAN PORTRAIT

The representation in this country of Titian's art has been recently augmented by the arrival of the master's portrait of Donna Cecilia Mocenigo di Venezia. This example of the artist's later period, dating from about 1560, has been purchased by John Bass of New York. Owing to the fact that the painting has long been in the possession of a royal family of Central Europe and has therefore never appeared either in the art market or in exhibitions, its existence was better known to the authorities than to the general public.

One of Titian's comparatively rare depictions of women, this painting portrays its subject at half-length, three-quarter face against a neutral background. The lady is handsomely dressed in the typical Renaissance garb, the subdued olive gray color in no way minimizing the richness and elaboration of the costumes of the period. The work has been authenticated by Dr. Gustave Glueck, director of the Kunsthistorisches Museum in Vienna, and by Professor William Suida of that city. According to the latter "the softly executed modeling of the head, the masterly broad handling of the costume, and the certainty of the nuances of tone show us the whole sovereignty of the master." To many this canvas recalls the artist's portraits of his daughter Lavinia, included in the collections of Vienna and Dresden museums. The sale of the picture was made from the Vienna offices of the E. and A. Silberman Galleries.

SAN FRANCISCO
GIVEN A RIVERA

SAN FRANCISCO.—Diego Rivera's latest painting, entitled "The Fruit Vendor" has recently been presented to the San Francisco Museum of Art as a memorial gift to Mrs. Caroline Walter. The panel, which was painted at the request of Mr. Albert M. Bender, is done in the flat, simple style of the earlier Mexican frescoes, rather than in his more recent plastic manner. It is done in oil and tempera on gesso and a composition similar to masonry, which is said to be very durable. The panel measures four feet four inches square.

CORRESPONDENCE

September 12, 1935.

THE ART NEWS,
20 East 57th Street,
New York City.

Gentlemen:

We have the pleasure to inform you that a recent decision of the Treasury Department, based on an application made by us, is to the effect that articles of antiquity found in excess in importations, but not claimed as such at the time of entry, may be accorded free entry if such claim of antiquity is subsequently made while the merchandise is still in Customs Custody, regardless of whether same is imported for sale or private use.

By way of example, Customs entry is made covering an original oil painting, and upon examination by the Customs Appraiser it is found there is an antique frame on the painting, but no mention of the frame has been made on the consular invoice. In the past it was mandatory upon the Collector of Customs to take duty on the frame, notwithstanding that the frame is antique, for the reason that no claim was made at the time of entry covering the antiquity of the frame. Under the recent ruling, if the Customs officials find anything in excess of invoice description that is antique, claim may be made for free entry, provided the articles found in excess are in Customs Custody, and proper procedure is followed to make claim for free entry.

We believe this information would certainly be of interest to dealers, and are passing same on to you.

Very truly yours,

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A. N. BADE JOINS
RAINS GALLERIES

The many friends and admirers of Mr. Anthony N. Bade will be glad to know that he has joined the Rains Galleries as auctioneer, after twenty-seven years with the Anderson Galleries and the combined companies of the American Art Association-Anderson Galleries, Inc.

Mr. Bade is well known to the book and print buying public all over the country, as he has conducted all the important sales of literary and historical properties for the past fifteen years. During that time he has officiated as auctioneer for the selling of over ten million dollars' worth of rare books, prints and autographs, including every important sale in that field to occur in this country in that period.

The occasion of the first appearance of Mr. Bade in his official capacity at the Rains Galleries will be the dispersal by public sale of the private collections of the literary property of Thomas C. Watkins, Esq., of Deland, Florida, and the library of a gentleman of Morristown, N. J., on the evenings of October 17 and 18. The auction includes first editions of American authors, inscribed books, extra-illustrated works, fine bindings, historical Americana, autographs and colored-plate sporting books.

LECTURE PROGRAM
AT METROPOLITAN

The Metropolitan Museum has arranged a comprehensive schedule of free lectures in all fields of art for the current season. This expansion is a result of the enthusiastic response of the public to the gallery talks initiated last year on week days, in addition to the usual Saturday and Sunday programs. Museum records show that during 1934-35, 72,804 persons received instruction through gallery talks and lectures.

The new series, which commenced on October 1, includes general tours of the collections on Tuesdays and Wednesdays at 11 A. M. and on Thursdays at 2 P. M., holidays excepted. Each of these tours gives an hour's survey of each of the more important collections. The general plan provides for a rotation of subjects during the season, including paintings, the classical and mediaeval collections, Egyptian antiquities, the American wing and the print collection.

Vermeer Exhibition At Boymans Museum Finely Arranged

The following article by M. Chamot, which appeared in Country Life of London, gives such an excellent description of the new Boymans Museum and its inaugural exhibition of works by Vermeer and his circle that we are reprinting it for the benefit of our readers:

ROTTERDAM.—Modern Dutch architecture has been attracting a good deal of attention recently. This year it has scored a new triumph in the beautiful Boymans Museum in Rotterdam. The building has the great advantage of an ideal situation, on the edge of a wide open plain, with a formal garden laid out on one side, and a canal surrounding it almost entirely. It is modern in its simplicity and exceedingly beautiful in design, proportion and texture. The galleries are built round two open courtyards with a projecting wing at the back. A tall tower, in which the photographic department and other offices are housed, gives the necessary vertical contrast to the horizontal masses of the galleries. The interior is so planned that the visitor is led through the galleries with no possibility of losing his way or missing important sections. At the same time there are many exits into the courtyards and gardens, as well as charming views through the windows to delight the visitor when he wishes to rest from the study of art. The color of the walls is white throughout the building, and the lighting is admirably focussed on to the pictures. There are many effective vistas through the galleries and passages, one of the most successful being the placing of Rodin's "Eve" in a five-apsed recess at the end of the projecting wing. The picture galleries occupy the whole of the first floor, and the ground floor contains furniture, pottery (including a very rich collection of Delft ware), print rooms and other branches of the applied arts. A magnificent carved wood staircase, attributed to Daniel Marot, from a house in The Hague, has been incorporated into the building and forms the setting for a painted ceiling, some tapestries, and a large decorative landscape by Pynacker. The museum has a good collection of modern art, and some of the modern pieces of stained glass and mosaics are decoratively set into the walls and windows. In addition to the public galleries there is a library, and a very comfortable lecture room with perfect acoustics and every modern convenience for working the lantern—a luxury that should arouse the envy of London lecturers and audiences.

The architect is A. van der Steur, who worked in close co-operation with Dr. Hannema, the Director of the Museum, and together they made a journey throughout Europe to study museum arrangements before starting the plans.

The opening of this museum coincides with the opening of the new Gemeente Museum in The Hague. This is the last work of Dr. H. P. Berlage, the pioneer of modern architecture in Holland, and, though admirable in many respects so far as internal arrangements go—for instance, the top lighting of show-cases built into the outer wall—it lacks the beauty and simplicity of the Boymans Museum. The outside is too broken up and unnecessarily cubistic, and the yellow and blue color lacks repose. But it proves that the good work begun by Berlage is being even more admirably carried on by his younger followers in Hilversum and Rotterdam.

To celebrate the opening of the new Boymans Museum a remarkably interesting exhibition of Vermeer and his circle has been organized and will remain open till the ninth of October. Of

"ST. PETER" By VELASQUEZ

Loaned by the William Rockhill Nelson Gallery of Art in Kansas City to the exhibition of Spanish painting which opens today at the Brooklyn Museum.



all the Dutch artists Vermeer is perhaps the most appreciated today because his extraordinary feeling for formal beauty is most akin to the ideals of the present generation. And the clean-cut composition of his luminous interiors finds a perfect setting in the new building where they are now assembled. The art of Vermeer has been studied only in the last half-century, and no comprehensive exhibition of this sort, showing the sources of his art and his influence, has ever been attempted before. In any case, his works are so few in number that to find a dozen under one roof is an event worth going a long way to see.

The Exhibition opens with some examples of the Italianate style of the early seventeenth century as seen in the works of the Utrecht masters van Baburen and Terbrugghen. It is only in Utrecht itself that this very interesting and so far insufficiently appreciated aspect of Dutch art can be really understood. If Vermeer did not go to Italy he must have got his breadth of vision and knowledge of classical composition through these Utrecht painters, and his early "Christ in the House of Mary and Martha" from the Edinburgh Gallery bears a close resemblance to them. One of the sensations of the Exhibition is the large picture of the Magdalen at the foot of the Cross, from Farnley Hall, which was first identified as a Vermeer at the York Exhibition last year.

The next influence traceable in Vermeer's work is that of Carel Fabritius, who settled in Delft about 1646, after having been associated with Rembrandt in Amsterdam. He is an interesting artist, so near to Rembrandt that it is sometimes difficult to distinguish between them. There is a good collection of his work at Rotterdam, including a delightful full-length portrait of two children, but nothing that quite comes up to the admirable late portrait and the little view of Delft in the National Gallery. This nearest approach to his art in Vermeer's work appears in the picture of "The Geographer" lent by M. Jonas, Paris. It is a dark picture, with the figure emerging from an indefinite background. But Vermeer is the painter of light, and he gradually found a way of painting pictures that are literally flooded with light, the soft clear light of a Dutch interior with a single figure as a focus

upon which that light plays. Besides some portraits the Exhibition contains "The Cook" and the "Lady Reading a Letter," from Amsterdam, the "Lace-maker" from the Louvre, the "Letter Writer" from the Beit collection, and the remarkably beautiful "Woman at a Window" from the Metropolitan Museum, New York. Another "Letter Writer," from the Pierpont Morgan collection, has not quite the sharpness and sparkle of the best Vermeers, but is lovely as a composition.

Next to Vermeer, De Hooch naturally looms largest in the school of Delft, where he produced his best work. No fewer than twenty-five pictures are attributed to him in the Exhibition, and these again include loans from many countries, and some of the best come from English collections. The "Terrace," lent by Mr. Leonard Gow, has an effect of perspective with a group of still-life objects in the foreground that recalls the "View of Delft" by Fabritius, but the light facing the spectator is characteristic of De Hooch. Other painters, showing Vermeer's influence, though not exclusively associated with the school of Delft, are included in the Exhibition. We may mention especially Metsu, Jan Steen and Ochtervelt.

But there is another aspect of Vermeer's art which produced quite a school in Delft. As a painter of architecture he is represented in the famous "Little Street" from Amsterdam, and this type of view found imitators in Jacobus Vrel and Daniel Vosmaer. The best known painter of architecture, Emanuel de Witte, is very fully represented in subjects ranging from a classical composition of Pomona and Virtumnus to fishwives, landscapes, candle-light scenes, architectural fantasies, seascapes, conversation pieces and, of course, the familiar church interiors, in which he excelled. His pictures have not the spaciousness of Sanredam's church interiors, but they give the character of the seventeenth century Dutch buildings better because they generally include some figures and more variety in the play of light. Altogether, the Exhibition, and the new Museum in which it is held are worth going a long way to see, and the pilgrimage will be made still more worth while if extended to Amsterdam, where a Rembrandt exhibition celebrates the fiftieth anniversary of the foundation of the Rijksmuseum. This includes several pictures which were in the Dutch Exhibition at the Royal Academy, but also some important loans from Vienna, Cassel, and some pictures recently bought from The Hermitage.

"POP" HART SHOW WILL SOON OPEN

NEWARK.—The memorial exhibit of the work of "Pop" Hart will open at the Newark Museum with an invitation showing on the evening of Thursday, October 10, and a view for the press to be held on Tuesday afternoon, the eighth.

Some two hundred and fifty items have already been received for the exhibit, including approximately one hundred and thirty watercolors, a complete set of "Pop" Hart's prints, and a few oils particularly of his early period. Loans have been made from the Addison Gallery at Andover, and the Dartmouth College Gallery, from the Brooklyn, Cleveland, Los Angeles, Metropolitan, Museum of Modern Art, Rochester and Whitney museums. Large groups of items have been lent by the Hart Estate, by Mr. Arthur F. Egner, president of the Museum, and by the Downtown Gallery. "Pop" Hart's printing press, which was a gift to the Museum from the Hart Estate, and a number of the plates of his best known prints, a gift of the artist, will also be included in the exhibit.

An illustrated catalogue with a foreword by Harry Wickey, the printmaker, and a friend of "Pop" Hart's, will be issued by the Museum. The "Pop" Hart Memorial Exhibition will run until December 5.

WASHINGTON

The Division of Graphic Arts of the United States National Museum maintains traveling exhibits illustrating the various processes of the graphic arts, for use in schools, colleges, libraries, museums, and other organizations interested in "How Prints Are Made."

The only expense to the exhibitor is the shipping charge.

Each exhibit period is for about one month. These exhibits are to be displayed for the benefit of the public, with educational intent, and not to be used for private gain.

Further information regarding dates, exact routing, etc., will be furnished upon application addressed to U. S. National Museum, Division of Graphic Arts, Washington, D. C.

Recent Changes Greatly Improve Brooklyn Museum

For many years the building of the Brooklyn Museum, one of the finest architectural monuments in the city, has been situated in the midst of a neglected plot of ground, never developed and always unkempt in appearance. Now, thanks to the Park Department a carefully studied landscaping plan has been completed and a beautiful and dignified setting for the Brooklyn Museum is being prepared. Thus the grounds are being developed so as to connect and harmonize on both sides with the attractive Botanic Garden, thus forming a unified park area.

Five new entrances which face the esplanade, enable visitors to enter the Museum at street level. The portals are set in a substantial limestone base which, with the monumental colonnade above, makes a strong and harmonious composition. Now that the new entrance is complete, it proves to be quite as effective architecturally as the steps, which formerly led to an entrance on the third floor. These steps, a superficial ornament never practical as an entrance, have been removed.

The new entrance hall is of contemporary design, and appropriately so, for it sets the key-note for the Museum, the aim of which is to serve contemporary needs by exhibitions of art and industry. This hall replaces an auditorium which had become obsolete because its exits were not adequate and because the view of the stage was seriously obstructed by columns.

The hall is an innovation in museum planning in that it is designed as an orientation hall for museum visitors and as a background for contemporary exhibitions, not as a monumental and useless architectural feature. Because of the function of this hall, the architectural treatment has been kept extremely simple so as not to compete for attention with the works of art exhibited there. The architecture of this interior depends for its effect on careful proportion rather than ornamentation. It has been appropriately designed for the purpose which it is to serve. Wall surfaces are unbroken and are painted in quiet background colors. Doorways in the wall facing the entrances have been located near the corners so as to give an unobstructed hanging space of sixty feet for the effective exhibition of works of art. Thus, the first impression the visitor receives on entering the new hall is not of architecture, but of the objects of art installed there.

The new accession room and special exhibition gallery open directly off the entrance hall, so that they can be used with the entrance hall for larger exhibitions. Since many visitors come to see temporary exhibitions, it is convenient to have them installed near the entrance. The use of the entrance hall for temporary exhibitions emphasizes in the visitor's mind the living, changing character of the institution.

The department of prehistoric and primitive art, as now installed on the first floor, reveals the plan in accordance with which the collections throughout the Museum are being re-installed. The Brooklyn Museum is being rapidly reorganized so that each floor will show Primitive, Oriental, Ancient, Mediaeval, Renaissance and Contemporary Arts. On the first floor a new experiment is being tried in the control of visitor circulation by so arranging successive collections that they present an intelligent sequence.

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CHICAGO

As a background and preparation for the showing of engravings and woodcuts by Dürer, which includes the first Chicago view of the newly acquired series of the Great Passion, the Print Department has installed a gallery of XVth and XVIth century examples of German graphic art. A group of dramatically simplified woodcuts by anonymous masters initiates the survey, several in color and one with a gold leaf background in the manner of an illumination. The same striking linear arrangement of the late Gothic style is found again in the engraving of "St. Jude" by the Master FVB.

Meanwhile the growing freedom of the Renaissance is making itself felt in new mediums and greater individuality. The engravings of the "Triumph of Bacchus" by the Master IB and the "Battle of the Nude Men" by Barthel Beham and most strikingly of course, Dürer's own art, here shown in several examples, including a superb impression of the "Jealousy" (or "Hercules") display a release of creative vigor that is most compelling. The woodcuts of Altdorfer and Holbein are endowed with the same energetic invention. Striking portraits by Georg Pencz, Aldegrever and Lautensack explore the more humanistic side of the new movement while prolonging Gothic elegance and profusion, even in the treatment of classical detail. Lucas Cranach, now recognized as one of the profoundest of German artists, is represented by a remarkable woodcut and an engraving, while the landscapes of Lautensack and Hirschvogel are touched with the delicate perception and fantasy of the Northern artist. The exhibition will be on view until October 20.

An exhibition of the Art of the Book in the Children's Museum is planned to call attention to the many ways, in addition to its contents, in which a book can be a work of art. Beginning with the cuneiform tablets of the Babylonians of which the Children's Museum owns several fine examples, various types of early and beautiful hand script are shown. Several European manuscripts of Medieval and Renaissance times with brilliant illuminations enhancing the beauty of handwritten pages have been borrowed from the Print Department. This department also lends a page of an early block book of the kind made before the invention of movable type. Many fine examples of printing through the centuries complete the survey. A case showing the process of binding a book makes clear the precise and arduous steps necessary in preparing, sewing, and binding a volume by hand. And to show further the possibilities of this art some exquisite examples from the great binderies of England and France are included. The display closes December 8.

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"CONNECTICUT HILLS, WINTER"

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LIBRARY GETS DURER PRINTS

The Print Rom of the New York Public Library at 42nd Street has recently acquired two important prints by Dürer, his "His Jerome in His Study" and the copperplate "Passion." In an interesting article on these acquisitions in the Library's *Bulletin*, Dr. Frank Weitenkamp says of the "St. Jerome": "What we soon experience before this print is the feeling of aloofness from the world, of absorption in matters of the spirit and the soul. . . . It is the sheer humanity of the scene, the artist's entering into the subject, sinking himself into the personality of the saint, that makes this print the masterpiece that it is. To many it is, for this reason, the most admirable, the most lovable, the most directly appealing of Dürer's engravings."

Commenting upon the "Passion," Dr. Weitenkamp admits that despite its high standing in the list of Dürer's works, it lacks the warmth and spiritual intensity of the "St. Jerome," and displays a greater concern with technique and manner. Both, however, are striking exemplifications of the master's genius and form an important addition to the Library's collection.

NOTED SCHOLARS JOIN N. Y. U. STAFF

New York University has secured seven outstanding European art scholars for lecture courses during the year in the history of fine arts. The visiting members of the faculty, who will join with the members of the regular graduate fine arts staff to the university in offering to the public and graduate students more than forty courses on specific aspects of art history in the Metropolitan Museum, the Frick Art Reference Library and the Pierpont Morgan Library are:

WALTER FRIEDLAENDER, formerly professor at Freiburg University and acting director of the Kunsthistorische Institut, Freiburg, Germany.

KARL LEO HEINRICH LEHMANN-HARTLEBEN, formerly professor of classical archaeology and director of the Archaeological Museum, Münster University.

HENRI FOCILLON, professor of the history of medieval art, the Sorbonne, University of Paris.

MARCEL AUBERT, professor of medieval archaeology, Ecole Nationale des Chartes, Paris.

ERWIN PANOFKY, formerly professor in the history of art at the University of Hamburg, and at present professor in the Institute for Advanced Study at Princeton.

HELMUT SCHLUNK, formerly of the University of Berlin.

JULIUS S. HELD, formerly assistant director of the department of painting in the Kaiser-Friedrich Museum, Berlin.

JACOB HIRSCH

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Symons Displays English and French Satinwood Pieces

Symons Galleries, Inc., opens today the seventh of their series of exhibitions devoted to the decorative arts. While last season, emphasis was placed on the smaller accessories of the home such as porcelains, both English and continental, clocks and occasional furniture, this year the exhibits are planned to cover the main traditions and developments of English and French furniture of the XVIIIth century.

In view of the fact that one of the most charming additions to the repertoire of British cabinet-makers was the introduction of satinwood, Symons is displaying choice examples illustrating its usage by several outstanding craftsmen of the period. When satinwood was introduced from the East Indies along with other novelties of the increased market such as hawthorn, rosewood, snakewood, panella, etc., the Adam brothers immediately capitalized upon its popularity. Characteristic of their classic style are two pedestals ornamented with ornate mounts and faced with wedgewood plaques by John Flaxman. Other typical pieces are the pair of satinwood gilt and satinwood console tables with the favorite ram's head above the fluted legs which are combined in cross stretchers.

The fine construction of Sheraton furniture coupled with the simple design and harmony of the inlays is admirably expressed in many pieces of English satinwood. The influence of Adam decoration is most keenly felt in a graceful painted breakfast sideboard with gallery top ornamented on either side by Grecian urns. The soft curves of pendant flower marquetry flow through a small cabinet from the collection of the Earl of Leitrim. The theme is varied in a satinwood commode with oblong top and shaped front, painted with a border of flowers, below which are two cupboards enclosed by shaped doors decorated with painted festoons of flowers. The simpler Sheraton manifests itself in a card table of oblong shape with lift top, the solitary decor being a frieze of inlays bordering the sides. Many consoles, writing desks and commodes follow similar treatment. In his boudoir pieces, Sheraton abandoned much of the luxurious inlay for intricate details of construction which would please the feminine vanity. This is evident in several tables with mirrors and a charming sewing table which is wrought almost entirely in satinwood with only occasional flashes of painting to relieve the severity of the proportions.

The style of Heppelwhite, who like Adam, used satinwood for entire pieces of furniture, is best illustrated in the exhibition by a settee with the oval Prince of Wales feather back.

Of the many sets of chairs in the exhibition, the most important is that from the collection of Sir Phillip Sassoon, which coupled with a settee partake of that elegance so marked of the period. A Pembroke table with straight tapering legs and several small benches heavily upholstered in damask are only a few of the pieces demonstrating the endless variation of satinwood forms.

This exhibition will remain on public view until October 19 at 9 West 56th Street and will be followed in November by a display of Chippendale furniture.

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New York Auction Calendar

American-Anderson Galleries
30 East 57th Street

October 11—Rare Chinese textiles, collection of Williamson G. Moore. Now on exhibition.

October 12—English, American and European antique furniture and decorations, Flemish and Aubusson tapestries, paintings, Oriental rugs, textiles, silver, etc., property of Maurice Brill of New York, the late Governor Franklin Murphy of New Jersey, Prudential Service Company of Chicago, and other owners.

Rains Galleries
12 East 49th Street

October 11—American antiques, collection of Morris Berry. Now on exhibition.

CHANGES PLANNED BY METROPOLITAN

When P.W.A. funds of \$277,935 are granted the Metropolitan, the Museum plans an extensive renovation which will be accompanied by the most thorough going re-arrangement of exhibits that has taken place in twenty years. It is estimated that this sum, together with the P.W.A.P. appropriation of \$225,000 already received, will make it possible for the Museum to erect a much needed shed for the Gothic architectural casts and models, adjoining the north end of the Pierpont Morgan wing. Thus the present unavoidable confusion in which mediaeval and Renaissance armor are now associated with the Egyptian rooms will be corrected to the great benefit of the public.

Since no renovations have been made in the east hall since its construction fifty years ago, it is especially in need of attention. When the roof has been replaced, the directors plan to change this room into an armor gallery, thus giving the William H. Riggs collection a fitting setting. The Gothic casts are to be moved into the new shed while the Greek and Roman casts will be placed in the basement which is to be the headquarters of the classical department. The space left free by the removal of the Riggs collection will be devoted to the Egyptian exhibits which now fill the basement.

Another change that has been proposed is the concentration of Rembrandt's paintings, etchings and drawings into adjacent galleries, thus saving the student the distractions and inconvenience now attendant upon the wide separation of this master's oeuvre in various galleries. It is also planned to give the print collection a better position near the library in one of the galleries now used for classical casts.

Stating that the present illogical arrangement has been due primarily to unavoidable overcrowding, Mr. Winlock recently expressed his great desire to show the collections in a reasonably logical sequence. The storage of various replicas and reproductions and the general retirement of objects whose importance has lessened with the years is being continued, in accordance with modern museum practice.

Van Dyck Canvas At Boston Museum Receives Cleaning

BOSTON.—The advantages of expert cleaning and restoration are obvious in the large Van Dyck portrait group of Charles I and his Family now hanging in the Boston Museum of Fine Arts. For some years it has been off exhibition because it was so dark and obscure in general effect that it not only gave little pleasure to the visitor but even gave rise to speculation as to whether the work was by Van Dyck.

Van Dyck made many replicas of his sovereign and the royal family whom he served for nearly ten years. The Museum picture was painted in 1632, some years before the Civil War, at the beginning of the artist's stay in England. It is closest to the version in Windsor Castle, and may be assumed to have been painted by Van Dyck and his assistants.

The Museum picture had suffered considerable damage, perhaps after the Revolution when the royal collection was dispersed and all that pertained to the Stuarts was put as far out of sight as possible. It may have been kept in a cellar and forgotten for many years, as the lower part of the picture had been injured, and later repainted, as so often happened in such cases. The chief problem in connection with the painting immediately prior to its cleaning, at the hands of Mr. Alfred E. Lowe of the Boston Museum staff, was the removal of a heavy coat of dark varnish that had become black and dirty with the years. This yielded readily, however, to the cleaner's methods, and when it was stripped off, many details appeared faintly. Formerly the drapery hanging from the knees of Charles was entirely obscured and little showed beyond his left leg. The dress of little Stuart was practically covered with overpaint. In the background Windsor Castle appears unmistakably, where before it was only a vague outline, and the eyes of Queen Henrietta Maria are completely changed. At some later time the eyes had been made to look down at the little dog at her feet. Now she looks out, in the detached attitude of a Queen.

The entire painting is fresh and clear in color, with the tones perfectly balanced. The pale mauve of Charles' stockings and the lining of his mantle make a subtle transition from the red velvet of the tablecloth to the Queen's brilliant yellow gown. Many details of the painting of the hands and heads indicate the brush of Van Dyck.

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COMING AUCTIONS

AMERICAN-ANDERSON
GALLERIESMOORE, BRILL ET AL
ART COLLECTIONSExhibition, October 5
Sale, October 11, 12

Rare Chinese textiles, many from the Imperial Palaces, forming the extensive collection of Williamson G. Moore, well-known collector of New York and Peking, will go on exhibition at the American-Anderson Galleries on Oct. 5, prior to dispersal at public sale the afternoon of Oct. 11. Jacobean oak and other English, American and European antique furniture and decorations of various periods, Flemish and Aubusson tapestries, paintings, Oriental rugs, textiles, silver and other objects are included in another sale that will go on exhibition simultaneously at the Galleries, prior to dispersal the afternoon of Oct. 12. This latter sale comprises property of Maurice Brill of New York, property collected by the late Governor Franklin Murphy of New Jersey, and property of the Prudential Service Company of Chicago—an Illinois Corporation—and other owners.

The Moore collection presents a kaleidoscopic array of colorful Chinese silk and satin brocade and damask and cut velvet hangings and furniture covers, mostly of XVIIIth and some of XVIIth century manufacture. Included are a superb XVIIIth century Imperial crimson and gold cut velvet hanging with peony and lotus pattern, and many antique panel examples of the lost art of Kos'su silk tapestry weaving.

A fine XVIIIth century Brussels tapestry representing Dido and Aeneas is the outstanding piece in a group of Flemish and Aubusson tapestries in the Brill sale. A Flemish Renaissance tapestry representing "Pharaoh and the Miracle of Aaron's Rod," of about the year 1600, and two Aubusson examples of the late XVIIth and turn of the XVIIIth century respectively, one portraying "The Death of Darius," and the other a verdure with view of a château are also included. Jacobean oak furniture in the Brill sale is a carved court cupboard dated 1661 with the initials "AMD"; a so-called Welsh dresser; a turned refectory table with three benches and a carved refectory table with tulip motive frieze. A Queen Anne inlaid walnut secretary bookcase is here worthy of mention, as are, among American pieces, an early XIXth century Sheraton mahogany secretary bookcase and an XVIIIth century Chippendale walnut writing desk. A highly decorative piece is an English XVIIIth century Chippendale wall mirror whose elaborately carved and gilded frame displays a pattern of acanthus leaves and floral sprays.

A Louis XVI kingwood marquetry secrétaire à abattant and an early XVIIIth century Dutch inlaid walnut secretary are prominent in an interesting and varied selection of European antique furniture and decorations of various periods.

In a group of some twenty-five European and American paintings of various schools are a portrait of Cardinal Guastavillani by Bartolomeo Passarotti (Italian, 1530-92) and a por-



HEPPLEWHITE MAHOGANY CARD TABLE AMERICAN, CIRCA 1770

This rare five-legged example appears in the collection of American antiques, property of Morris Berry, which will be dispersed at the Rains Galleries on October 11.

trait of a Neapolitan girl by Antonio Mancini dated 1872.

Among Oriental rugs, including Kashan and Fereghan examples, appear an Indo-Persian carpet featuring a floral pattern in soft colors against a brick red field, a Kirman example showing a Tree of Life on a deep ivory field and a Teheran Herati carpet with Herati pattern on a field of midnight blue.

Japanese and Chinese ivory carvings and other bibelots, prints, glass, table porcelains, silver, brocades, velvets, embroideries, arms, armor, and ship models round out the sale.

RAINS GALLERIES

BERRY AMERICAN
ANTIQUESExhibition, October 5
Sale, October 11

The Rains Galleries are placing on exhibition today the collection of American antiques of Morris Berry, Esq., to be sold by his order because of retirement from active participation in business. The dispersal will take place on Friday, October 11 at 2:30 p. m.

Mr. Berry, who is a well known figure throughout the New England states, has long been associated with the American antique field and in liquidating his possessions offers many fine specimens to the connoisseur. This is notably demonstrated in the instance of the Chippendale carved mahogany

lowboy with claw-and-ball feet by William Savery, Philadelphia, circa 1760, a fine example of this famous cabinet-maker's work apparently in original condition. From the collections of General John Stark, of Manchester, N. H., and Mrs. Charles F. Stark, of Concord, N. H., comes an exquisite Hepplewhite mahogany sideboard, circa, 1790. The convex front drawer in this piece is inlaid with brass rosettes surmounting double cupboards in the centre.

Truly of beautiful construction and fine grain is the rare Chippendale mahogany claw-and-ball foot card table, New England, circa 1760. With its gadroon carved skirt and its four delicately shaped cabriole legs, it is a magnificent and desirable piece especially since it is of unusual small size and comes from the notable Francis P. Garvin collection. A pair of Chippendale mahogany upholstered side chairs, American, circa 1780, also have a distinguished pedigree, having formerly belonged to Arthur P. Camp of Ridgefield, Conn. Further choice examples in the dispersal are a very fine Hepplewhite carved and gilt filigree mirror; a rare painted pine shell carved corner cupboard, American circa, 1760, from the home of the grandfather of Francis P. Garvin; an unusual oak and pine Bible box, Conn. circa, 1690; a Martha Washington highback armchair, American circa, 1785; and a walnut Governor Winthrop slant front desk, American circa, 1770.

A fine selection of early American maple chairs and a small group of glass and china complete the exhibition, which remains on view an entire week commencing Saturday, October 5th. There will be a special Sunday exhibition on October 6th from 2 to 5 p. m.



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NEWARK GIVEN AMERICAN ART

NEWARK—As one of two recent additions to its collection of American paintings, the Newark Museum has hung in its court a portrait by Asher B. Durand, one of the most popular American artists of the XIXth century and a leader of the Hudson River school of landscape painting. The canvas which has been cleaned and restored by the Museum, represents the artist's wife and her sister, and is a bequest from the late Mrs. F. F. Durand, of Maplewood, N. J., the artist's daughter-in-law.

The Museum's painting is of special interest because of the comparative rarity of portraits by Durand, although his landscapes are numerous and well-known. Born in Springfield, New Jersey, in 1796, he lived in the state most of his ninety years. Durand was one of the founders of the National Academy and its second president. His early training was that of an engraver, a field in which he became accomplished. A trip abroad in 1840 helped him to develop the style of landscape painting for which he became famous. The Museum's canvas is an early work, bearing the date 1831, and combines landscape and portraiture, representing the artist's wife and her sister in an outdoor setting.

A second canvas, of the so-called "American primitive" school is also hung for the first time in the Museum's court. It is a life size portrait of a young boy, dated 1837, and is a much appreciated gift of Mrs. Henry Lang, of Montclair, a trustee of the Newark Museum. The subject of the portrait is Jasper R. Rand, the father of the donor, and the artist, whose name is not known, was an itinerant painter who passed through Westfield, Massachusetts.

The two portraits, both painted about one hundred years ago, contrast the academic and non-academic traditions of American painting of that period.

A group of American primitive paintings from the Museum's permanent collections has hung in the court with the new acquisitions.

CINCINNATI

The Cincinnati Art Museum is offering a course in the Appreciation of Art for adults which will be given during the next three years under a grant from the Carnegie Corporation of New York. Five galleries of the museum are being renovated for use in this course, one as a lecture hall, two as class rooms where the laboratory exercises will be carried out and two as exhibition galleries. One of these exhibition galleries will be devoted to selected displays of the original works of art and colored reproductions of paintings used in the course. The other will be given over to a large permanent exhibition illustrating by photographs, color prints, charts and illuminated mechanical displays, the fundamental principles of works of art such as line, form, color and abstract and pictorial design.

The objectives of the course are to encourage the observation of works of art with some understanding of the means used by the artists to attain their ends. This understanding, it is felt, will develop critical standards for forming an estimate of quality. And so, in addition to lectures, discussions and reading, there will also be actual experience in the handling of line, form, color, abstract and pictorial design. The laboratory work is not designed primarily to make creative artists, but to provide a background of appreciation. It is interesting to note that the Carnegie course will reverse the usual order, and historical development will not be considered until the third year when standards of taste have been established.

Announcement Made By Grand Central Of New Courses

Recognizing the technical and artistic advancement of modern photography and its growing importance as related to the fine arts, the Grand Central School of Art, through its president, Edmund Greacen, has announced that a course in photography as related to painter, sculptor and illustrator, would be presented by the school during its coming season. Lloyd D. LeMan, former United States Army photographic officer, has been appointed director.

Commenting upon the school's recognition of photography as an art, Mr. Greacen said: "This is not a class to teach professional photography or for professional photographers. It is directed to the artist and to the art student for the purpose of giving a working knowledge of the camera as it applies to his own profession."

The appointment of Robert Philipp, A. N. A., prominent painter, to the faculty of the Grand Central School of Art for the season of 1935-1936 has been announced by the school's president, Edmund Greacen, A. N. A. Mr. Philipp, who is best known for his figure painting, for which he received the second Hallgarten prize of the National Academy of Design, will direct a course in figure painting in the Grand Central School. Courses offered by the school include, in addition to painting and drawing, sculpture, design, advertising, illustration and photography.

CHICAGO

The Art Institute has recently announced the following gifts and bequests: \$2,000 as a bequest from Hagar Kavin, to be known as the Hagar and David Kavin Award Fund, the income of which is to be used as a prize to a worthy student selected by the Institute; \$10,000 received as a gift, the income from which is to be used for a life annuity of \$500 a year, and after the death of the annuitant, the principal to be added to the John Quincy Adams foreign traveling fellowship fund; the sum of \$25,260.50 was added to the life membership fund and a net increase of 451 members made during the year 1934; \$1,660 was received to establish the Helen Leslie Carter fund, unrestricted as to principal and interest; \$5,000 from Miss Florence Dibell Bartlett increasing the fund existing in her name to \$20,000; \$2,000 from Mrs. Anna Louise Raymond for the extremely significant work carried on under the James Nelson Raymond lecture fund for children of members and public schools; \$1,000 from Mrs. Martin A. Ryerson for the purchase of books for the Ryerson Library of the Art Institute; \$100 from Miss Gracia M. F. Barnhart to apply on a scholarship of \$150.

The Print Department of the Art Institute has recently added to the John H. Wrenn Memorial Collection a superb set of proofs of Durer's "Great Passion." In commenting upon this acquisition in the *Bulletin*, Clarissa D. Flint says: "In looking over the twelve great wood cuts that make up this series of illustrations, one is immediately impressed by the mastery of execution and the tremendous vitality of the designs, and one feels that they profoundly reflect the man who made them." Miss Flint further points out that there is more energy and agitation in the early cuts and that the lines are more nervous.

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Calendar of Exhibitions in New York

L. Alavoine & Co., 712 Fifth Avenue—Exhibition of French interior decoration and furniture.

Arden Galleries—Garden sculpture, old and modern paintings, furniture.

Argent Galleries, 42 West 57th Street—Landscape and figure paintings by Revington Arthur; decorative screens and panels by Elizabeth J. Babcock; memorial exhibition of etchings by Lucille Douglass to October 19.

AWA Gallery, 353 West 57th Street—Reproductions of French paintings of the XIXth and XXth centuries, through October.

Art Students' League, 215 West 57th Street—One man show of work by Guy Pene du Bois; exhibition of work by instructors, through October 12.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Brooklyn Museum, Eastern Parkway—Loan exhibition of Spanish art; exhibition of oil paintings by living artists, to October 21.

Ralph M. Chait, 600 Madison Avenue—Chinese art objects.

Columbia University, Avery Library—Rare architectural books of the XVth, XVIIth and XVIIIth centuries, published in northern Europe.

Contemporary Arts, 41 West 54th Street—Selections from the collection of Burton Emmett, a memorial exhibition, to October 12.

Decorators Club Gallery, 745 Fifth Avenue—Third annual mural show, October 7-23.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters, antique sculpture and furniture.

Durand-Ruel Galleries, 12 East 57th Street—Twelve Paintings by Six French Artists, from the collection of M. Paul Rosenberg, under the auspices of the College Art Association, to October 19.

Darlacher Bros., 670 Fifth Avenue—Paintings by old masters.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Portraits and landscapes by old masters.

Daniel H. Farr, 11 East 57th Street—Antique furniture, silver and porcelains.

Ferargil Galleries, 63 East 57th Street—Etchings and mezzotints by Edward Fiske, to October 14.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery for French Art, Rockefeller Center—Permanent exhibition of French art.

Frederic Frazier, Inc., 9 East 57th Street—Paintings by old masters.

Gallery of Living Art, 100 Washington Square—Permanent exhibition of progressive XXth century artists, paintings by Charles G. Shaw.

Edward Garratt, Inc., 485 Madison Avenue—Exhibition of English and French XVIIIth and XIXth century furniture.

Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—Annual Founders' Show; the work of twenty-four artists illustrating Volume I of the Index of Twentieth Century Artists, sponsored by the College Art Association, October 7-14.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American contemporaries.

Marie Harriman Gallery, 61 East 57th Street—French and American art in oil, watercolor and gouache.

Arthur H. Harlow & Co., Inc., 620 Fifth Avenue—Exhibition of watercolors of English gardens by leading British artists, to October 19.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kennedy Galleries, 755 Fifth Avenue—Group exhibition of American paintings.

Kent-Costikyan, Inc., 711 Fifth Avenue—Permanent exhibition of antique and modern rugs from rug-making countries throughout the world.

Keppel Galleries, 16 East 57th Street—Lithographs of the prize ring by George Bellows.

Kleemann Galleries, 38 East 57th Street—Recent paintings by Frederick Wight, to October 15; specially selected prints by Childe Hassam.

Knoedler Galleries, 14 East 57th Street—Paintings by old masters and French Impressionists; fine prints of two centuries.

Theodore A. Kohn & Sons, 608 Fifth Avenue—Oils by Jeffrey K. Leroy; oils and black and whites by Paul Busch, to October 11.

Kraushaar Galleries, 680 Fifth Avenue—Works by American artists.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Galleries, 602 Madison Avenue—Photographs by Brett Weston, to October 14.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old masters.

Little Gallery, 18 East 57th Street—Handwrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 11 East 57th Street—New paintings by F. C. Frieseke, October 8-28; paintings by Americans.

Guy E. Mayer Gallery, 578 Madison Avenue—Etchings and dry points by Blamplified and a special exhibit of antique Chinese snuff bottles, October 7-26.

McDonald Galleries, 665 Fifth Avenue—Etchings and engravings, old and modern, artists' drawings.

Metropolitan Galleries, 750 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Prints by William Hogarth, through October 13; Egyptian acquisitions, 1933-34.

Michaelian Galleries, 515 Madison Avenue—XVth, XVIIth and XVIIIth century Oriental prayer and hearth rugs of various sizes.

Milch Galleries, 108 West 57th Street—A selected group of paintings by Childe Hassam, to October 26.

Montross Gallery, 785 Fifth Avenue—Watercolors by John Wenger, to October 12.

Roland Moore, Inc., 150 East 55th Street—Rare Chinese art.

Morton Galleries, 150 West 57th Street—Annual watercolor exhibition, to October 12.

Museum of Modern Art, 11 West 53rd Street—Paintings by Fernand Leger, modern bookbindings by Professor Ignatz Wiemeier and exhibit showing contemporary architecture in California, through October 24.

Museum of the City of New York, Fifth Avenue at 104th Street—"New York in Fiction," etchings and lithographs; "XVIIIth Century Costumes in Settings of the Period."

J. B. Neumann, Inc., (New Art Circle), 500 Madison Avenue—Living art, ancient and modern.

Newark Museum, N. J.—Memorial exhibition of work by "Pop" Hart, beginning October 10; European decorative arts; flower and insect engravings by Robert Havell.

New School for Social Research, 12th St.—Sculptural and architectural sketches and designs for public projects.

New York Public Library, Central Bldg.—Special exhibition of etchings and lithographs by Walt Kuhn; fortieth anniversary exhibition; exhibition of modern color prints; color illustration; "Canada"—a comprehensive exhibition of historical material from 1534 to 1867.

Arthur U. Newton Galleries, 11 East 57th Street—Exhibition of XVIIIth century portraits.

Dorothy Paris Gallery, 56 West 53rd Street—Group show of contemporary American art, beginning October 7.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passadoll Gallery, 22 East 60th Street—Paintings by French and American artists.

Pedac, 30 Rockefeller Plaza—Fall exhibition.

Raymond and Raymond, 40 East 49th Street—Special exhibition of rare and little known watercolors and drawings.

Rehn Galleries, 693 Fifth Avenue—Paintings and watercolors by American artists.

Reinhardt Galleries, 730 Fifth Avenue—Old masters, modern French and American contemporary art.

Rockefeller Plaza Mezzanine Gallery—Work by one hundred and fifty American photographers.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Schaffer Galleries, 36 West 50th Street—Special exhibition of recently acquired Russian Imperial treasures.

Schwartz Galleries, 507 Madison Avenue—Prints by modern artists.

Scott & Fowles, 745 Fifth Avenue—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

Sixtieth Street Gallery, 138 East 60th Street—Paintings by fifty outstanding Americans.

Marie Sterner, 9 East 57th Street—Paintings by Zerbe, to October 12.

Symons, Inc., 720 Fifth Avenue—Special exhibition of English and French XVIIIth century satinwood furniture, to October 19.

Ton Ying Galleries, 5 East 57th Street—Chinese art.

Valentine Gallery of Modern Art, 60 East 57th Street—An American group: Part II.

Vernay Galleries, 19 East 54th Street—Special autumn exhibition of a recently completed collection of XVIIth and XVIIIth century English furniture, porcelain, silver, needlework, paneled rooms.

Julius Weltzner, 36 East 57th Street—German and Italian primitives.

Weyhe Gallery, 794 Lexington Avenue—Drawings by German sculptors.

Wildenstein Galleries, 19 East 64th Street—Paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Howard Young Galleries, 677 Fifth Avenue—Summer exhibition, mainly French and American; landscape art of the XVIIIth and XIXth centuries.

Yamanka Galleries, 680 Fifth Avenue—Antique Chinese painting, sculpture and jades.

MONTCLAIR

The Montclair Art Museum reopened for the season on September 8th with an exhibition of wood blocks by the Association of English Wood Engravers, and lithographs by contemporary artists.

Perhaps the most noteworthy item of the past season has been the number of valuable acquisitions which have come to the Museum's permanent collections. First, and most important, are the oil paintings. Nine canvases, many of them the work of America's foremost artists, have been acquired by either gift, bequest or purchase. They are as follows:

"Portrait of Mrs. Henry Lang," by Leopold Seyffert, N.A.; "In Rockport Harbor," by Anthony Thieme; "Frozen Hudson," by Hobart Nichols, N.A.; "Indian Summer, Alford," by Chauncey F. Ryder, N.A.; "Still Life," by Henry E. Schnakenburg; "California Spring," by Florence Rand Lang; "The Highlands," by Jonas Lie, N.A.; "Sheep in Pasture," by Eugene Joseph Verboeckoven; and "A Lowland Scene in Autumn Tint," by Lawrence C. Earle.

Besides these paintings, a watercolor by Hayley Lever, sculpture by A. Stirling Calder and Marius-Jean Antonin Mercie, etchings by Anton Van Dyck, Alphonse Legros, George Elbert Burr, Kerr Eby, Franklin T. Wood, Joseph Gray and Alfred Hutt, medals, Indian, Chinese and Mexican ceramics, a carving of Buddha, beautiful shawls, fans and other costume accessories were given to the Museum.

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THIS PAGE, edited by Malcolm Vaughan, is of special interest to all who collect Paintings and Objects of Art, as well as those who follow the trends in Interior Decoration.

The page features Malcolm Vaughan's critical reviews of Art exhibitions; current developments in the field of Antiques and Interior Decoration and news of the important Art Auctions.

For many years, Art Dealers, Antiquarians and Interior Decorators, have found the New York American to be a valuable advertising medium. Their acceptance of this newspaper is a good basis on which to evaluate the tastes and buying power of a large part of the New York American's circulation.

THE SEVENTH ANNUAL ART SUPPLEMENT
of the New York American will be published in November.

New York American

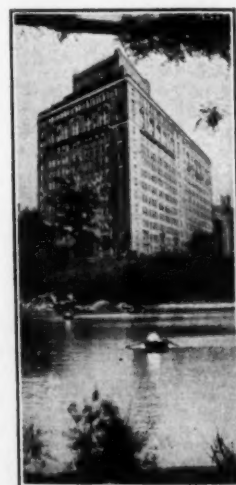
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